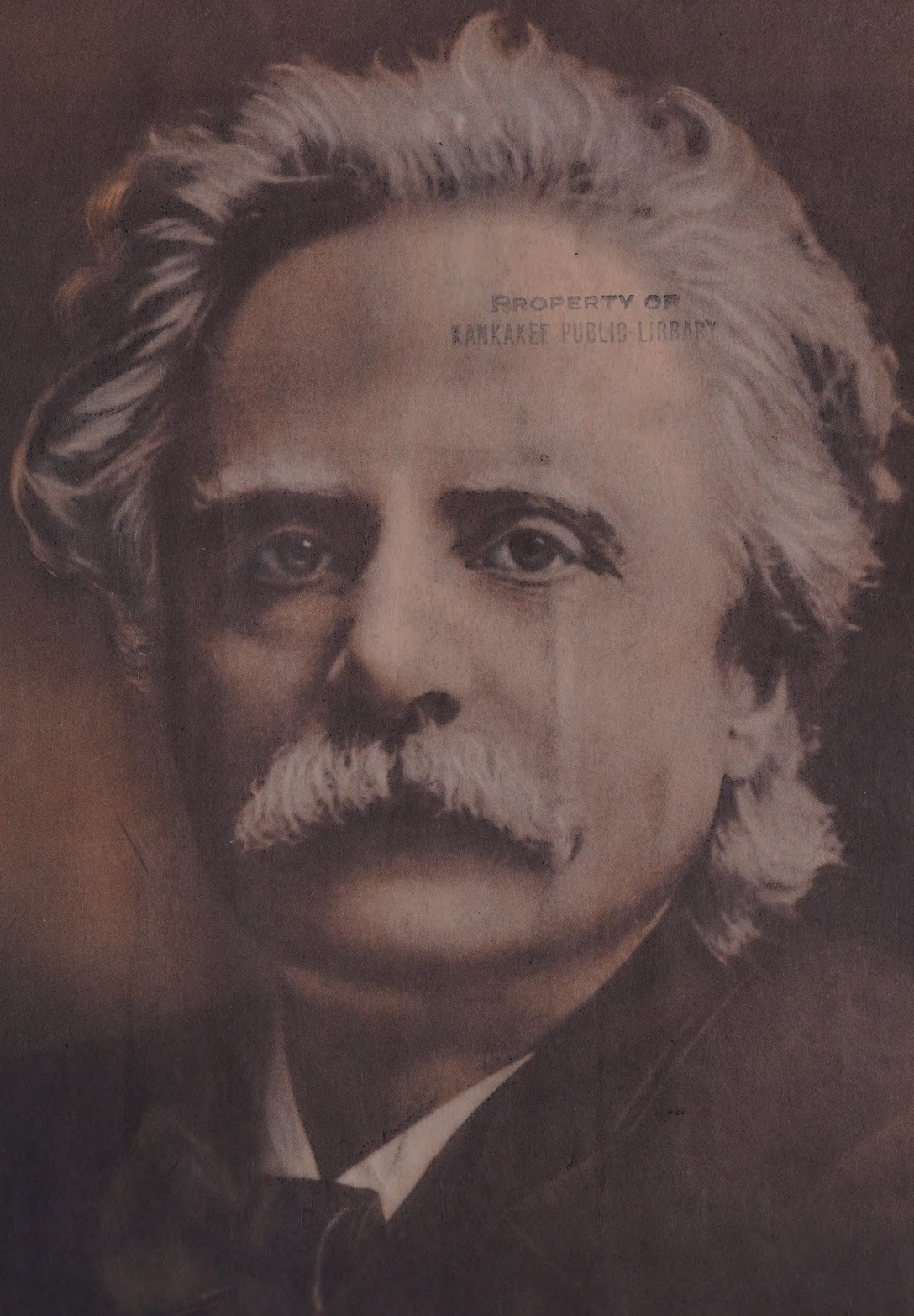


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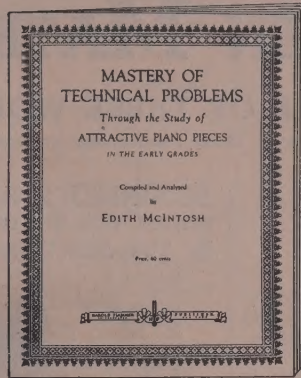
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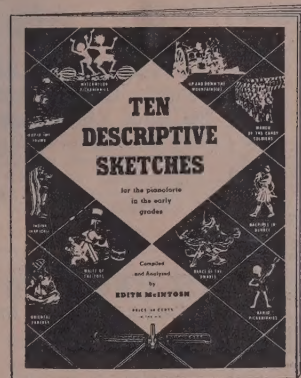


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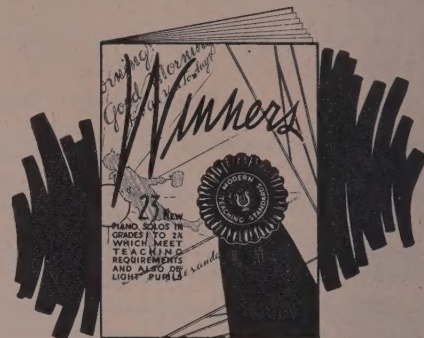
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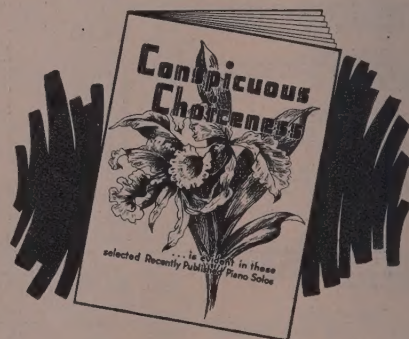
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- 313 Melody in F, F-4.....Rubinstein
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- 2972 Moonbeams on the Lake, C-3.....Fitzpatrick
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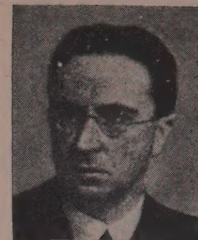
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Cyril Bradley Rootham—B. Bristol, Eng., Oct. 5, 1875. Comp., organist, cond., lecturer. In 1901 apptd. organist, St. John's Coll. Con., Cambridge Univ. Mus. Soc., 1912-36. Orchl. and chl. wks.



Carl Rosa (Rose)—B. Hamburg, Ger., Mar. 21, 1842; d. Paris, April 30, 1889. Vlnst., impresario. In 1866 toured Amer. Fmd. Carl Rosa Opera Co. Prod. English op., Amer. and London.



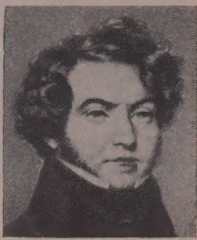
Hans Rosbaud—B. Gratz, Austria, July 22, 1895. Cond. Studied at Frankfurt Cons. From 1923 to 1930 dir. of Mayence Cons. Since 1930, chief cond., radio station at Frankfurt.



Anne Roselle—B. Hungary. Oper. sopr. Studied in Budapest. Former member, Metro. Opera Co. Has sung at La Scala, Milan. Had prin. rôle, prem., Berg's "Wozzeck," Phila. Grand Op. Co. (1931).



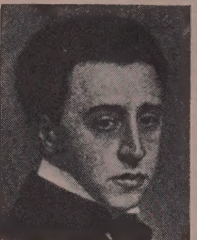
Ludomir Rózycki—B. Warsaw, 1883. Comp., cond. Studied at Warsaw Cons., later prof. Pres., Polish Composers' Society. Works: operas, ballets, orchl. and ensemble pieces.



Giovanni Battista Rubini—B. Romano, Bergamo, April 7, 1795; d. near Romano, Mar. 2, 1854. Noted tenor. Debut 1814. Won fame in London, Paris, Milan, Vienna. Tchr. of Mario.



Anton Gregorovich Rubinstein—B. Vichvatinsk, Bessarabia, Nov. 28, 1829; d. Peterhof, Russia, Nov. 20, 1894. Famous pia., comp. Rival of Liszt. Fdr., Impl. Cons., Petrograd. Trd. Amer.



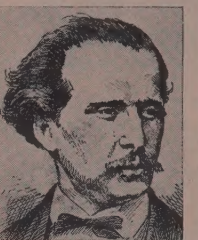
Arthur Rubinstein—B. Łódź, Poland, Jan. 28, 1886. Pianist. Studied in Europe. 1st. Pupil as a child of R. M. Breithaupt, Berlin, then largely self-taught. Has made extensive tours of Europe and America.



Beryl Rubinstein—B. Athens, Ga., Oct. 26, 1898. Comp., pianist. Studied in Europe. 1st. Pupil of Hubay at Budapest Cons. Debut in New York, 1916. Soloist with leading orchestras. Mem. of faculty, Cleveland Inst. of Mus.



Erna Rubinstein—B. Hermannstadt, Hungary. Violinist. Pupil of Hubay at Budapest Cons. Debut in New York, 1922. Has appeared with great success in leading music centers, Europe and Amer.



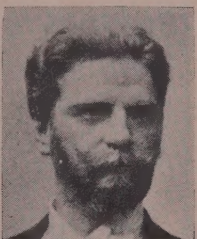
Nikolai Rubinstein—B. Moscow, June 14, 1835; d. Paris, March 23, 1881. Comp., pia. Brother of Anton R. Dir. of Moscow Cons. from 1866 until death; cond. of Impl. Russian Mus. Soc.



Cornelius Rubner—B. Copenhagen, Oct. 28, 1855; d. New York, Jan. 21, 1929. Comp., pianist, cond. Pupil of A. Rubinstein. From 1904-19, MacDowell's succr. as head of Mus. Dept., Columbia U.



Dagmar de Corval Rubner—B. Baden, Ger. Comp., pianist. Daughter of Cornelius R. Debut, New York, 1912. Soloist with orchestras. Has written songs and pieces for violin and piano.



Anton Rückauf—B. Prague, Czechoslovakia, Mar. 13, 1855; d. Schloss Alt-Erla, Austria, Sept. 19, 1903. Comp. Was active in Vienna as comp. of excellent songs, an opera, and other works.



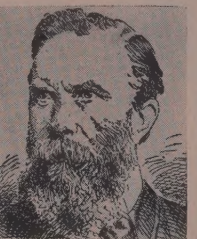
Dane Rudhyar—B. France, March, 1895. Comp., lecturer, writer. In America since 1916. Has written orchl. works, pieces for voice, piano and for two pianos, and has lectured throughout the West.



Gottfried Rüdinger—B. Lindau, Ger., Aug. 23, 1886. Comp. Pupil of Max Reger at Leipzig Cons. Since 1920 teacher of theory at Munich Acad. Misc. choral and instrl. works.



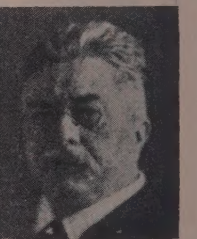
Johann Joseph Rainer Rudolph, Archduke of Austria—B. Florence, Jan. 8, 1788; d. Baden, Austria, July 24, 1831. Pupil and patron of Beethoven. Wrote piano pieces.



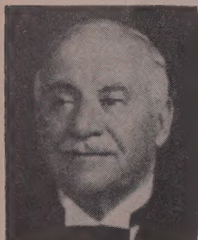
Ernst Friedrich Karl Rudolf—B. Berlin, Jan. 18, 1840; d. there Dec. 31, 1916. Comp., pia. From 1869-1910, head piano teacher in Berlin Hochschule. A prolific comp. in all forms.



Will H. Ruebush—Composer. World war veteran. local post master with music as an avocation. His writings include pieces for piano, voice and chorus. Long active in Dayton, Virginia.



Philippe Rüfer—B. Liège, Belgium, June 7, 1844; d. Berlin, Sept. 15, 1919. Comp., teacher. Pupil at Liège Cons. Was fac. mem. of Stern's, Kullak's and Scharwenka's Cons. Misc. works.



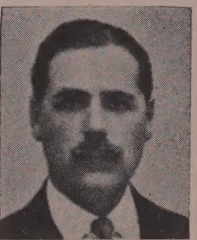
Albert E. Ruff—B. Glasgow, Scotland. Vlnst. voice tchr. Studied in Leipzig. Vocal teacher and coach in New York of Geraldine Farrar, Eugene Cowles and other artists.



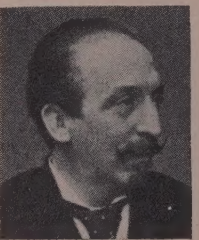
Titta Ruffo—B. Pisa, Italy. Famous dram. baritone. Studied in Rome and Milan. Debut, Costanzi Th., Rome, 1898. A sensational tour of U. S. in 1912-13. Debut, Chicago Opera Co., 1912.



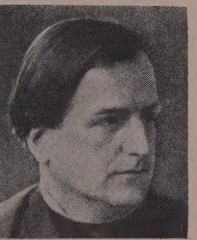
Carl Ruggles—B. Marion, Mass., Mar. 11, 1876. Comp., cond., teacher. Studied mus. at Harvard Univ. Fdr. and cond., 5 yrs., Winona (Minn.) Symph. Orch. Works modernistic. Res. Arlington, Vt.



R. Kennerley Rumford—B. Hampstead, London, Sept. 2, 1870. Concert baritone. Pupil of George Henschel and Sbriglia. With Clara Butt (his wife) gave notable joint recitals.



Franz Rummel—B. London, Jan. 11, 1853; d. Berlin, May 2, 1901. Pianist. Tchr. at Stern's Cons., then at Kullak's. Toured Holland with Ole Bull. Successful tours of Europe and Amer.



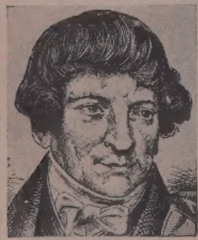
Walter Morse Rummel—B. Berlin, July 19, 1887. Comp., pianist. Son of Franz R. Pupil of Godowsky and Debussy. Debut, Paris, 1913. European tours. Songs, orchl. and ensemble works.



Constance F. Runcie—B. Indianapolis, Ind., 1836. Comp., pianist. Studied in Ger. Was active in middle West. Best known for her songs, violin pieces, a symphony, and chamber music.



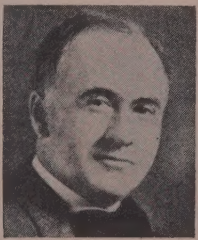
Benjamin Frederick Rungee—B. New Haven, Conn. Comp., pianist, organist. Has held important org. positions in and around New Haven. His writings incl. pieces for piano, organ, violin, violoncello.



Karl Friedrich Runghagen—B. Berlin, Sept. 27, 1778; d. there, Dec. 21, 1851. Comp., cond. Succ'd Zelter as first cond. of Singakademie. Over 1000 songs, four operas and other works.



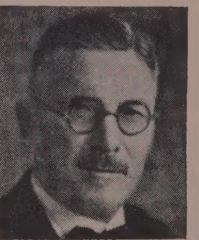
Gertrud Rünger—B. Posen, Poland. Dram. sopr. Studied in Berlin. Sang mezzosopr. rôles in Madgeburg, Cologne and Vienna Opera; then a dram. sopr. in London, Berlin, Paris and N. Y. (Met.)



Kenneth E. Runkel—American comp., organist, dir. Studied in America and Europe. Active as organ recitalist and chorus dir. Has a cantata and sacred chps. Res. Parkersburg, W. V.



Franz Rupp—B. Ger., Feb. 24, 1901. Pia. Studied in Munich under Klose and Courvoisier. One of Germany's foremost artists, he has toured as soloist with orchestras in Europe and Amer.



Carl J. Rupprecht—B. Dover, Ohio, July 19, 1863. Comp., organist, pianist, teacher. For a number of years has been active in Chicago as comp. of organ music, and teacher.



Alexander Russell—B. Franklin, Tenn., Oct. 2, 1880. Comp., organist, pianist. In 1916 became prof. of mus., Princeton Univ. Concert dir. Wanamakers, N. Y. Organist in Newark. Has writ. songs.



Ella Russell—B. Cleveland, O., Mar. 30, 1864; d. Florence, Italy, Jan. 16, 1935. Operatic sopr. London debut, Covent Garden, 1885. Frequent tours. Was mem. Carl Rosa Opera Co.



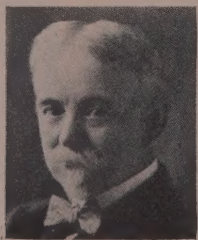
Henry Russell—B. Sheerness, Eng., Dec. 24, 1812; d. London, Dec. 8, 1900. Comp., bar., organist. Father of Henry R., Jr. In Amer. 1833-41. Wr. *The Old Sexton* and many other songs.



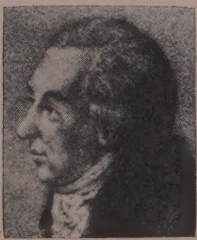
Henry Russell, Jr.—B. London, Nov. 14, 1871. Singing teacher, impresario. Bro. of London Ronald. Famous in Lon. as vocal teacher. Prod. opera at Covent Garden. In 1909 formed Boston Opera Co.



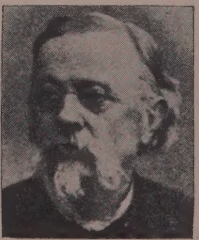
Lillian Russell—B. Clinton, Ia., 1861; d. Pittsburgh, Pa., June 6, 1922. Internationally famous light opera sopr. Her long list of successes included the leading rôles in "Erminie" and "Wildfire."



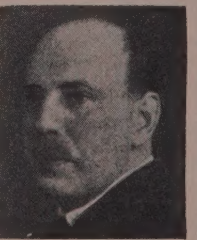
Louis Arthur Russell—B. Newark, N. J., Feb. 24, 1854; d. there, Sept. 5, 1925. Comp., cond., teacher, author. Was cond. of Schubert Oratorio Soc., Newark. A founder of Amer. Guild of Organists.



Friedrich Wilhelm Rust—B. Wörlitz, Ger., July 6, 1739; d. there, Mar. 28, 1796. Comp., violinist. Ct. mus. dir. at Dessau under patronage of Prince Leopold III. Instrl. wks.



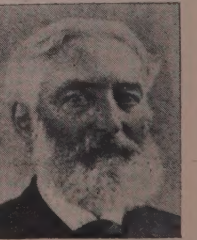
Wilhelm Rust—B. Dessau, Aug. 15, 1822; d. Leipzig, May 2, 1892. Comp., organist, cond., editor. In 1878, organist of Thomaskirche at Leipzig and tchr. in Cons. In 1880, cantor of Thomasschule.



Daniel Ruyneman—B. Amsterdam, Aug. 8, 1886. Comp., pianist. Studied at Cons. of Amsterdam. A founder in 1918 of Society of Modern Dutch Composers. Misc. works. Res. Groningen.



Basil Ruysdael—American operatic bass. Studied in Europe. Appeared in Germany. Debut at Metropolitan Opera 1910; mem., eight yrs., then active in Cal. One of Tibbett's early teachers.



Thomas Ryan—B. Ireland, 1827; d. New Bedford, Mass., Mar. 5, 1903. Clarinet and viola virtuoso, comp. For over fifty years a member of Mendelssohn Quintette Club, Boston. Ensemble wks.

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



MME. JULIE
RIVE-KING

MME. JULIE RIVE-KING, one of the most brilliant, and last survivor of that superlative constellation of feminine pianists which America gave to the world in the early decades of the last half of the last century, passed away July 24th, at the home of her only surviving relative, a cousin, at Indianapolis. Born in Cincinnati, Ohio, October 31, 1857, as the daughter of the widely known French painter, Leon Rivé, and a musical mother, Caroline Staub Rivé, with whom she began study of the piano at the age of five, she later studied in New York, under William Mason, S. B. Mills and Pruckner, till at fifteen she played for Rubinstein who ordered her to Europe for study under Reinecke at Leipzig, at the same time giving her letters to Von Bülow, and to Liszt who asked her to play in his classes whenever near. At sixteen she made her début with the Gewandhaus Orchestra of Leipzig, the stamp of approval of which made pianists of that period. In 1887 she married Frank H. King, who for some years had been her friend and manager. For many years Mme. Rivé-King was one of the most successful of American pianists and played with practically all leading orchestras of the world, having appeared more than two hundred times with the Theodore Thomas Orchestra alone.

THE FIVE HUNDRED DOLLAR PRIZE of the Pan-American Chamber Music Festival has been awarded to Jacobo Fischer of Buenos Aires, Argentina; and honorable mention went to Francisco Casabona of Sao Paulo, Brazil. Hail South America! Wake up, ye Northerners!

THE CHICAGO CITY OPERA COMPANY will open its season on the evening of October 30th, with a performance of "Aida." Leo Blech, who for twenty-four years has been, till recently, conductor of the State Opera of Berlin, will lead this production and others throughout the series.

THE CONCERTGEBOUW of Amsterdam, Holland, recently finished a Beethoven Cycle of programs, which concluded with a performance of the "Ninth Symphony," with the assistance of the choruses of the Toonkunst. Willem Mengelberg was the conductor.



ROSE
BAMPTON

ROSE BAMPTON made her London opera début when in July she appeared at Covent Garden as *Amneris* in Verdi's musical tragedy of the Nile, with Eva Turner (English soprano) as the unhappy Ethiopian princess, *Aida*. Her success may be guessed from the critical encomium, "Her pulchritude being what it is, her singing ingratiating, and her clothes sensational, *Radames'* trouble was difficult to understand."

WHEN "PARSIFAL" was given without cuts, but with an intermission of an hour and a quarter for dinner, in the first week of the Coronation Season at Covent Garden, Fritz Reiner led what has been almost unanimously declared to be "the best performance that London has ever heard" of this masterpiece.

NATIVE CHINESE MUSIC is reported to be returning to favor for funeral purposes. Largely through the influence of Generalissimo Chiang Kai-Shek, this nationalistic music is replacing such American tunes as *Dixie*, *Swanee River*, *A Hot Time in the Old Town*, and *Oh! Susanna*, which for some years have been favorite accompaniments of funeral processions in Shanghai and other progressive communities of Cathay.

YOWLACHE, American Indian basso, is in Honolulu, where he has been giving a series of recitals sponsored by the University of Hawaii.

THE STRATFORD AND EAST LONDON FESTIVAL, oldest of these British competition events, this year brought together nearly seven thousand competitors, including sixty-six choirs competing for shields and cups. Of soloists there were 416 pianists, 414 singers, 84 violinists and violoncellists; added to which were vocal quartets and duets, 14 orchestras, 442 entries in elocution (including verse-speaking choirs), 67 groups of country dancers, 273 stage solo dancers and 32 duets, organ and competition classes.

THE METROPOLITAN OPERA COMPANY announces a season of sixteen weeks for 1937-38, the first time that it has run to this length since 1932-33. Also, the night for the gala opening has been moved up to November 29th.

CHARLES WAKEFIELD CADMAN corrects the recently circulated report that he received but fifteen dollars for *At Dawning*, a song which has sold to the number of nearly two million copies. The popular composer announces that, when Alessandro Bonci and John McCormack took up the song, the Oliver Ditson Company generously gave to him the usual royalty contract, with a decidedly lucrative result.

THE INTERNATIONAL MUSIC FESTIVAL at Dresden had the cooperation of musical representatives of seventeen countries. It opened with a gala performance of the "Macbeth" of Verdi and included programs of symphonic, of chamber, and of choral music.

WILLIAM PRIMROSE, the eminent English violist, who has come to make America his home, was soloist on June 10th, of the Promenade Symphony Concerts of Toronto, when he presented the "Suite for Viola and Orchestra" of Vaughan Williams, in its première on this continent, by which he won an enthusiastic ovation.

THE ESPLANADE CONCERTS on the Charles River of Boston, began on the evening of July 8th, with Arthur Fiedler conducting and an audience estimated at thirteen thousand. With an average attendance of ten thousand, these free concerts draw audiences which "behave like no assembly of 'dead-heads' but sit quietly, listen intently, and give indication of the warmest appreciativeness." This with no distinct lowering of standards, for the opening program, as example, presented works of Wagner, Beethoven, Mendelssohn, Chabrier, Johann Strauss, Handel, and Ippolitoff-Ivanoff.

THE "MANZONI REQUIEM" of Verdi was recently given performance at the Theater of Munich, Bavaria, by the artists of La Scala of Milan, with Victor de Sabata conducting, and with Gina Cigna, Ebe Stignani, Beniamino Gigli, and Tancredi Pasero as soloists.

NICOLA ZEROLA, eminent dramatic tenor, who left a successful career at the famous San Carlo Opera House of Naples, to come to America as a leading tenor of the Manhattan Opera Company of Oscar Hammerstein, which brought him into direct rivalry with Caruso, died July 21st, in New York, aged sixty-one. For some years he was the world's leading *Otello* in the Verdian opera of that name.

THE WAGNERIAN ASSOCIATION of Buenos Aires gave lately a program devoted to works of Franco Alfano, when the composer interpreted the piano part of his "Sonata in D" with Carlos Pessina as violinist. He also accompanied Mme. Maria Pini de Chrestia in a series of songs, and did the piano part of his "Concerto" with Carlos Pessina, violinist, and Luis W. Pratesi, violoncellist. At the close of the program Alfano received an ovation from the audience.

"FIDELIO," the one operatic masterpiece of Beethoven, is to be added to the repertoire of Sadler's Wells, London, for next season, with the text in a new translation by Edward J. Dent.

EUGENE GOOSSENS' new opera, "Don Juan de Mañara," had its world première at Covent Garden, London, during the last two weeks of the "Coronation Season." An all-British work (the late Arnold Bennett was librettist), with a British-American cast and Lawrence Tibbett in the title rôle, was so unanimously acclaimed by the critics as to have caused almost a sensation.

MARSHALL FIELD, president of the New York Philharmonic-Symphony Orchestra, announced at a recent meeting that a fund sufficient to support the organization through the next three years had been subscribed. He also said that at the end of these three years plans would be started for the celebration of the centenary of the organization in 1942.

ADOLPH LEWISOHN, princely patron of music and donor of the Lewisohn Stadium to the College of the City of New York, internationally known as a concert center, celebrated his eighty-eighth birthday on May 27th, when, at his estate in Ardsley, New York, he was surrounded by his two children, fifteen grandchildren and nineteen great-grandchildren. Born in Hamburg, Germany, the future great financier came to America at eighteen; and he has been so modest in his benefactions that few realize his enormous contribution to the cultural life of America.

MARCEL DUPRÉ, eminent French organist, and successor of the late Charles Marie Widor at the organ of the famous Church of St. Sulpice of Paris, is announced for a tour of America during the coming winter. He will be accompanied this time by his daughter, highly gifted as a pianist, who will join her father in compositions which he has written for organ and piano.

THE NINTH ANNUAL PIANO PLAYING TOURNAMENT, with Irl Allison as founder and president, closed on June 18, at Wichita, Kansas, after having engaged the interest of forty-five hundred piano pupils of fifty centers from Boston to San Diego. An increased enrollment of about twelve and a half per cent above the previous year is reported.

THE GOLDMAN BAND celebrated, on July 21st, its twenty-fifth anniversary, by a concert on the Mall of Central Park, New York, when Dr. Edwin Franko Goldman led a program including works by J. S. Bach, Moussorgsky, Sir Arthur Sullivan, Peter Cornelius, De Nardis, Herbert, Tanieff, Glinka, Gliere and Goldman. Telegrams of congratulation from Mayor La Guardia, Dr. Walter Damrosch, Mrs. John Philip Sousa, and Mrs. Samuel Guggenheim, co-founder of this Guggenheim Memorial Concert Series, were read.

ADOLPH BUSCH, eminent German violinist, has returned from an extended tour of Egypt, on which he is reported to have won a brilliant success.

THE RAVINIA SUMMER FESTIVAL opened its second season on July 1st with a gala concert in honor of Louis Echstein, founder of this famous Chicago musical resort. Lucrezia Bori, who for many seasons reigned as Queen of Ravinia, Armand Tokatyan, and Leon Rother were soloists; and Gennaro Papi, for many years a Ravinia musical director, led the Chicago Symphony Orchestra which honored him with a fanfare.



GENNARO
PAPI

(Continued on Page 692)

"But Civilized Man Cannot Live Without Music!"

MUSIC STUDY EXALTS LIFE

Psychologists and Professors

CERTAINLY the time will come when the employment of the word "psychologist" will be restricted by law to those who are entitled to assume it. At the present time its application is as loose as that of "Professor." In these days, when scientific psychology demands years of specialized study under great masters of the subject who appreciate the grave significance in connection with education and with mental therapeutics, its fraudulent appropriation by any quack is a public menace.

In Germany the title "Professor" has been granted by high authority—the state or a great university—and anyone who would have assumed it without proper right would have been not merely ridiculed, he would have been prosecuted. Thus Germany and other European nations have been spared the disgrace of having street carnival fakers pose as savants. In our land of free and unbridled license, however, anyone with the proper effrontery and adequate lung power, can confer upon himself the degree of professor and stand on the street corner, waiting for suckers. Likewise, you, if you choose to do so, may hang out a sign, "Psychologist," based upon the fact that you once read a dream book. Teachers of music who claim a knowledge of psychology after a smattering of study, are injuring the reputation of both professions. Learn all the psychology you can from reliable sources, but do not claim to be a psychologist merely because you have read a few books. The music teacher with a practical knowledge of the main principles of psychology is unquestionably better equipped to teach. It is not necessary for him to go into the complicated technic of the science. The main principles, as set down by sound authorities, are often very helpful. Such a knowledge, however, does not entitle one to claim any special recognition, as did one teacher in a New York City suburb: "Music lessons from the psychological standpoint only." American psychologists are especially proud of the magnificent pioneer work done by Prof. William James of Harvard University, and by his many followers; so do not let these fine achievements be abused by mountebanks.

Blake Crider, of Fenn College, Cleveland, Ohio, in a letter to *School and Society* has pointed out some of the ridiculous frauds sailing under the name of psychologist. He says:

"I wonder what would be the attitude of a young man who spent six to ten years preparing himself for a medical career and who found at the end of that time that he could have obtained the same rights and the same degree through correspondence. This is exactly the position in which the psychologist finds himself.

"The _____ School of Bio-Psychology will give you a doctor of psychology degree. The _____ University will make you a doctor of psychoanalysis. The _____ College confers the Ph.D. The _____

University of Chicago has a variety of degrees in navigation, agriculture, law, teaching, psychology or what-have-you. In fact, the degree of doctor of medicine is the only one not offered by mail, by one school or the other, although one can get an 'M. D.' degree meaning mental diagnostician. Here for instance is a specimen announcement:

"The _____ Institution is fully, firmly and broadly established under the accredited, acknowledged and nationally recognized laws, constitutional rights and rules. To get a degree is simplicity itself, as we require no question and answer examinations. The tuition fee is fifty dollars, less twenty percent for cash. Within three to four months, the double (twice) engraved and then engrossed (sic) _____ College Diploma with its appropriate degree, and the gold seal attached, will be forthcoming, prepaid and insured."

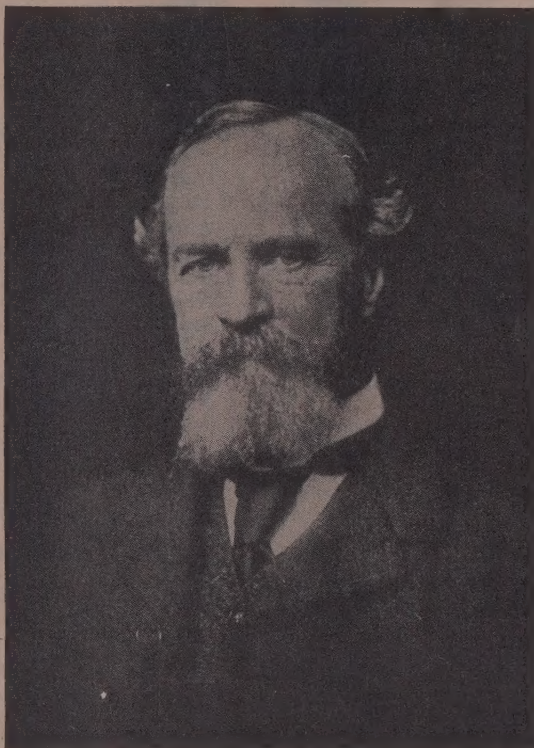
"Undoubtedly hundreds of these 'degrees' have been awarded. As evidence one only needs to look in the classified section of any metropolitan telephone directory under the classification 'Psychologist.' I recently wrote to ten 'psychologists' whose names were found in the telephone directory. I heard from two of them. One does not give service through the mail any more. Only personal contact psychic (sic) readings. Another, with the Ps. D. degree, the title of Consulting Psychologist, and the possessor of two telephones, was unwilling to divulge the nature of his services until I told him where I learned of his work.

"I have collected dozens of systems offered by 'psychologists' throughout the country. One 'can awaken your hidden talents, show you how to make yourself worth while in life, how to bring happiness into married life, how to gain peace and contentment that can not be bought.' Another offered to psychoanalyze me for one dollar. 'Doctor' _____ is a 'noted psychologist' who will show you how to talk with God. Another requires one to fill out a three-page analysis blank for him 'to get down to the roots of your psychological complexes.'

"Of 'institutes' there is no end. One claims: 'Our final analysis of your case will not only help you solve your personality and vocational problems but your health and emotional problems as well.' Another Institute analyzes personality by looking at your photograph. Another Institute does mental testing, vocational analyses and occupational guidance. Still another will show one how to 'start life again with the knowledge of living that our practical application of psychological science can give you with the true happiness that will come to you with the fine free use in successful achievement, of those powerful creative forces which are lying dormant within.'"

There seems to be no limit to the extravagant claims of these racketeers, as Mr. Crider states:

"Professor X, 'renowned psychic and registered psychologist,' claims that 'no matter what your questions, worries



WILLIAM JAMES

or problems,' he can help you. A 'radio psychologist' of Texas was making \$150.00 to \$200.00 daily, according to the newspapers, until he was arrested by a federal officer. Professor X 'answers any question.' S. B. is a psychologist and numerologist, while Margaret X combines psychology and astrology. Madame Y is 'radio's most fascinating personality and nationally famous psychologist.' A. G. is an 'International Beauty Scientist and Psychologist.'"

There are literally thousands of so-called psychologists, occultists, institutes, and so on, who have no more relation to psychology than has the average fortune teller of the country fair. Their main bit of knowledge is the axiom of Barnum, that "a sucker is born every minute." No sensible person gives them a penny, but thousands of people who think they are sensible, evidently give them millions, judging from the income taxes some of these frauds have been compelled to pay. One owns huge blocks of real estate in several seaside resorts.

We know of one man who went from town to town with big billboard advertisements of his lectures, at so much per lecture in large halls. All he had to tell his "suckers" was to abolish fear, have faith in their destiny, use their natural instincts in judging, and be sure to have all their friends come to the next lecture. It must be clear to music teachers, therefore, that the practice of claiming psychological knowledge, based upon flimsy foundations, is "loaded with dynamite." Better dodge them altogether than run this risk.

If you want to make a first step in the subject of psychology, recognized by established authorities, we can recommend the following books:

- "Psychology" (Briefer Course), by William James;
- "Keeping Mentally Fit," by Joseph Jastrow;
- "About Ourselves," by H. A. Overstreet;
- "Practical Psychology," by E. S. Robinson;
- "Talks to Teachers," by William James;
- "The Psychology of Musical Talent," by Carl E. Seashore;
- "The Psychology of School Music Teaching," by Mursell and Glenn.

He Wrote the Mocking Bird

AT LAST an adequate book has been published upon Septimus Winner, the author of *Listen to the Mocking Bird* and *Whispering Hope*, which he wrote under the *nom de plume* of Alice Hawthorne. Charles Eugene Claghorn, has turned out a sixty-five page volume, through the Magee Press of Philadelphia, which has saved from oblivion certain facts about this unusual popular composer whose compositions are believed to have sold to the number of over twenty-five million copies.

Septimus Winner was born May 11, 1827, in Philadelphia, a son of Joseph Eastburn Winner, who was a violin maker. He kept a regular diary from 1848 to 1902, and it is from this first source that Mr. Claghorn has made his unusual work. Much of this is casual; but there are dramatic moments, such as his very brief notes upon the tragic cholera epidemic of 1849. He lived a very modest life, with apparently very limited means most of the time. He notes with longing that when Barnum brought Jenny Lind to Philadelphia in 1850, tickets were five, six and seven dollars apiece, quite beyond his reach. The famous *Listen to The Mocking Bird* was written in 1854. Winner had a colored errand boy who used to imitate the mocking bird. He was known as "Whistling Dick." He played upon the guitar and whistled at street corners for pennies and nickels. This was the inspiration of the song, published in 1855. Winner sold the copyright to Lee and Walker for \$5.00. It was one of the favorite songs of Abraham Lincoln and also of the late King Edward VII of England.

One remarkable episode in Winner's career was his arrest for treason in 1862. Lincoln had removed George B. McClellan as Commander of the Union Army of the Potomac. Visiting Washington, Winner heard crowds calling "Give us back our little Mac." He returned to Philadelphia and wrote "Give us back our Old Commander."

More than 80,000 copies were sold in a few days. The song, with its sentimental swing, caught the Army and was passed on from camp fire to camp fire. The Secretary of War, Edwin M. Stanton became stupidly excited over the matter and ordered the arrest of Winner and of any soldier caught singing the song. Winner was arrested and all existing copies of the song ordered destroyed. Upon promise to do this, Winner was liberated, but it did not stop the singing of the song. McClellan, however, was never reinstated. Most of Winner's compositions were published by the Oliver Ditson Company, and he kept in later years a very careful record of the royalties received, which gratified him.

Motors and Masters

GENERAL MOTORS gives out some interesting statistics about their symphonic programs of last season. Over ninety percent of the music on their programs was the product of twenty master composers—Bach, Beethoven, Brahms, Mozart, Wagner, Schubert, Mendelssohn, Chopin, Rubinstein, Rossini, Tchaikowsky, Saint-Saëns, Rimsky-Korsakoff, Massenet, Verdi, Liszt, Debussy, Ravel, Puccini, and Bizet. In twenty-six programs, Tchaikowsky led with thirteen works; Wagner and Verdi, nine; Debussy, six; Puccini and Schubert, five; Mozart and Bach, four; Ravel, de Falla, Albeniz, and Brahms, three. The programs contained twenty-two numbers by great masters, that are very rarely heard on concert programs. Practically all of the most famous artists of the present day, now in America, appeared upon these programs. It is estimated that the audience listening each Sunday night would fill five thousand auditoriums the size of Carnegie Hall in New York City. Unquestionably these, with the Ford Sunday evening concerts and other radio concerts by great orchestras over the air, have put us all in the possession of a musical atmosphere of which Bach, Beethoven and Wagner never dreamed.

The Right Finger

THE late Henry van Dyke, in speaking to us about the works of Rudyard Kipling, said he had a marvelous gift for choosing just the right word for the right place. Many students fail to lay sufficient emphasis upon having the right finger for particular places. Time and again we have noted the very minute care which the top notch performers among the virtuosi have given to fingering. Chopin used to experiment for hours to devise the fingerings which would bring out the proper artistic effect, and his fingerings sometimes were so unusual and "unorthodox" that they brought forth criticisms from all of his contemporaries. We knew one virtuoso who spent two years refingering the Beethoven sonatas to conform with his advanced ideas. Time and again we discovered, in teaching, that the reason why a pupil was not getting the right effect was that the wrong finger was being employed. A mere change of fingering set everything right. This is a field in which the real ability of the piano teacher can be employed with telling advantage.

The Plague of Mistakes

MISTAKES are like a plague. They enter most insidiously. Sometimes they are not detected until they are so firmly rooted that it takes a kind of a surgical operation to excise them. The commonest mistakes are those of rhythm. Scores of people who play the right notes and who would be horrified if they struck a sharp for a natural, permit rhythmic irregularities to develop; and such blunders are far harder to correct than mere mistakes in notes.

We are living in an age of rhythm, and the wise student of these days gives a little part of every practice period to the study of rhythm. Rhythmic ability now is expected of children, who seem not to be baffled by musical mathematical problems which staggered their fathers and mothers.

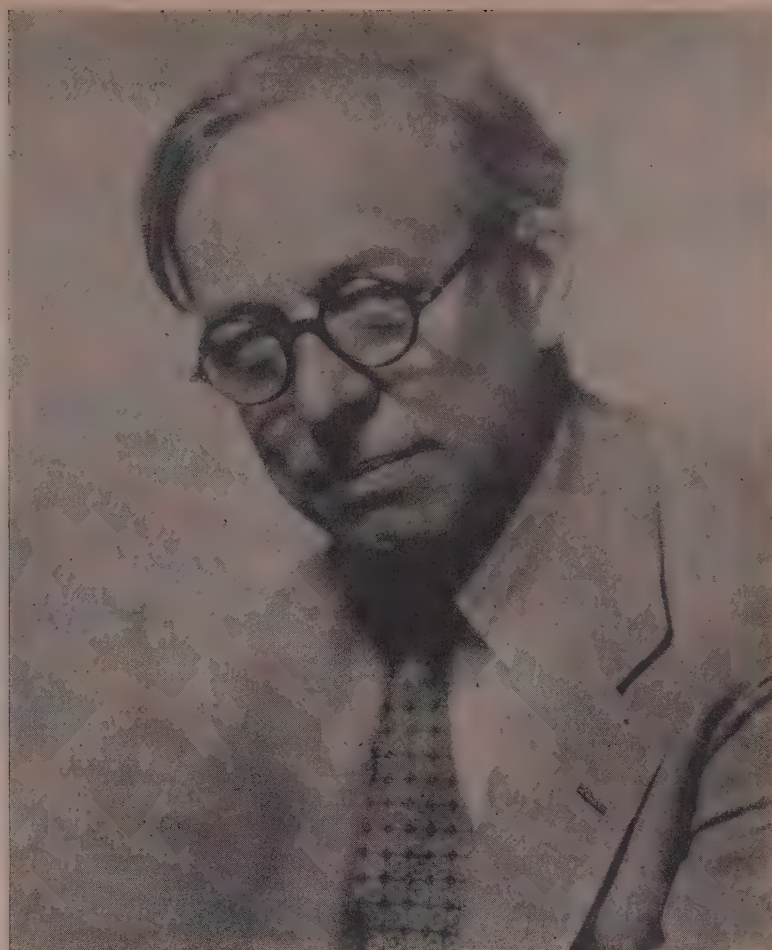
Mind and Music

From a Conference with the Eminent Writer, Publicist and Psychologist

Dr. WALTER B. PITKIN

Professor of Journalism, Columbia University
Editor of *The Farm Journal*

Walter Boughton Pitkin was born at Ypsilanti, Michigan, February 6, 1878. He received his A. B. degree at the University of Michigan in 1900. This was followed by graduate study in the Sorbonne in Paris, the University of Berlin, the University of Munich and at the Hartford (Connecticut) Theological Seminary. He remained in Europe five years as a student. Returning to America, he became lecturer in Psychology at Columbia University, 1905-1909, where he gave the first course in "The Psychology of Esthetics." Since 1912 he has been Professor of Journalism at Columbia University. He has been a member of the editorial staffs of the New York Tribune and the New York Sun. He was story supervisor of the Universal Picture Company. In 1936 he became editorial director of *The Farm Journal*, as he has cultivated a lifetime interest in the science and economics of agriculture. He has written over a score of books, which have had an enormous aggregate sale. The best known are "Life Begins at Forty," "More Power to You," "Short Introduction to the History of Human Stupidity," "Let's Get What We Want," and "The Psychology of Achievement." Dr. Pitkin is his own best example of his theory of the possibilities of acquiring larger success later in life, since, although he was well known in special fields, it was not until he was well over fifty that he began to acquire national and international reputation as an author of widely read constructive works.—EDITORIAL NOTE.



DR. WALTER B. PITKIN

MMUSIC, LIKE ALMOST EVERYTHING else in life, calls for individualism. More than this, the student who would approach music, either from a professional or from an amateur standpoint, must first get a line upon himself as an individual. Possibly one of the wisest of all maxims is that which was found over the temple of Apollo at Delphi, "Know thyself." Many students go through colleges and universities and acquire a considerable fund of knowledge about almost everything else on earth but themselves. They sometimes require psychologists to introduce themselves to themselves. Self-knowledge is particularly important for anyone who would take up a musical career. The psychology of hearing, in itself, is a vast and complicated subject. If you intend to become a professional musician, make a very careful audit of your aptitudes. You may thereby save yourself many hours of bitter disappointment. It is given to only a comparatively few people to become great virtuosi, great composers and great singers. The hunger for music, however, is developing with voracious rapidity, and from this it is obvious that there will be an increasing demand for finely trained musicians who can, as competent teachers, train others.

"But if you want to succeed as a teacher, you must take into consideration the whole vast subject of individualism, because your success in a large measure will consist of your understanding of pupils as individuals. No one ever found a psychologist who did not have a respect, almost a reverence, for individualism. The idea that anyone who permits himself to be voluntarily regimented into a group and forced to work upon some set pattern, week after week, and year after year, may thereby attain happiness, is nonsense to the scientific mind. Yet thousands in industry, art and science submit to this kind of autoslavery. Everyone is born different, and the quicker we realize this, adjusting our lives to the best in us, as the Lord gave it to us, and not

trying to do things for which we are in no way adapted, the quicker we shall approach peace of mind and material success. A great deal of the unhappiness of the world is due to the habit of people forcing themselves, or permitting others to force them, to do things for which they are in no way fitted.

Hearing, an Individual Index

"IN NOTHING is there a better example of human difference than in the sense of hearing. Just as there have never been found two finger prints exactly alike, even in the cases of identical twins, so is there an even more striking difference in the hearing of different individuals. My own sense of hearing, that is, my musical perceptivity, is radically different from that of most people. Although I never studied music in the customary way and have never studied with any teacher, my interest in music was boundless and I taught myself to play the piano until I was able to perform, for example, two-thirds of Chopin in a way that suits me and gives me great personal joy. On the other hand, after I had examined my reactions very carefully I found that I had definite aural limitations. Fast music, for instance, does not give me nearly the pleasure I derive from music at a slow tempo. There is something in my mental make up which makes fast music actually disagreeable to me. The faster it is, the more of a jumble it creates. At times it is actually painful, because I find myself trying to keep up with it; and the result is meaningless confusion. Now I know perfectly well that this fast music has a totally different effect upon thousands of others, but I must be true to myself and measure accurately my own limitations. Therefore, if I see a composition in which there are many sixteenth notes, thirty-second notes or sixty-fourth notes, I avoid it because I get no pleasurable reactions from it.

"Moreover I find likewise that I have another pronounced aural restriction. That

is, I do not enjoy high tones or high pitches. I may safely say that I have never really taken pleasure in a high soprano voice or in music in which the high tones of the violin or the piccolo are much used. I find that I am profoundly impressed by music of lofty character when the vibrations are under 512 with a strong preference for those compositions in which the vibrations are from 64 to 256. More than this, I know that there must be a number of people who are ignorant of their aural peculiarities who have never had scientific opportunities to enable them to analyse their limitations in hearing.*

Pitch Sensitivity

MUSIC IN WHICH there are a great many high-pitched tones, gives me the impression of music without foundation. To me it is like the difference between a real light and a shimmering, reflected light. Therefore, the somber music of the colossus of the north, Sibelius, affects me very deeply, while that of Stravinsky, with its very frequent high tones, is anathema—it leaves me in a state of mental irritation. There are, I am sure, large numbers of people who are so regimented by convention and fashion that they say that they like music of certain types, without giving any thought as to whether they genuinely enjoy it or not. It is hard to reconcile one's self to such shams of convention. If the music of the ultra moderns is in vogue, a composition may sound like a calf with the colic, and still they will roll their eyes and exclaim, "Isn't it marvelous!" If swing music is in

vogue, it may sound like a riot in a tin plate factory, but to them the wild poundings and bellowings are evidences of great genius. Such people simply goose step along with the crowds.

"On the other hand, there are people with such sensitive auditory systems that they can actually hear variations in pitch that are altogether inaudible to others. What I am trying to make clear is that the whole art of music is confronted with an audience in which some have a hearing apparatus as crude as a drug store dollar watch, while others may have a musical and tonal receptivity which could be compared only with a Swiss chronometer. More than this, the musical impressions you receive in your ear do not stop with the ear by any means. Have you ever heard of synesthesia? Synesthesia, in connection with music, is now frequently demonstrated in the laboratory. It is defined as the means of producing an associated mental image or impression of one kind, from a sense impression of another kind, such as seeing a color when hearing a sound or hearing a sound when seeing a color. There is no mistake about this, as the individuals investigated were tested time and again in well equipped laboratories and gave regularly the same results. Let us suppose, for instance, that you were to hear the tonic chord of E-flat major and saw purple every time. You would begin to realize that there was a brain phenomenon here which deserved investigation. In some other cases, individuals associated forms, cubes, triangles, or spheres, with certain tones, and invariably saw them when these tones were sounded. While such forms of synesthesia are not ordinary, they do lead to the deduction that we are all, consciously or unconsciously, affected by tone, and point to the powerful underlying force that music may have mentally and physically upon all of us.

Psychology, an Aural Key

"POSSIBLY I might never have fully realized my individual aural preferences if I

had not devoted three years to the study of the psychology of hearing, in the University of Berlin, under Carl Stumpf, the eminent German psychologist, philosopher, and writer upon the psychology of music. His *Tonpsychologie* (two volumes) was the foremost pioneer work in its field. He even devoted a large amount of study to the music of Siam. The great German music center was naturally an inspiration to the musically inclined student, and I went to hear 'everything.' Godowsky was then at the peak of his first triumphs as a great virtuoso, and it was while attending the concerts of this wizard of speed and counterpoint that I realized that rapid movements result in a mental tangle for me. I remember that among other things he played the Liszt 'Transcendental Etudes.' The rapid part of them gave me no pleasurable reaction. I might as well have plugged my ears with beeswax. It was, of course, a marvelous exhibition of digital ability, and I understood why others applauded him; but it had no more meaning to me than a monkey trying to recite Gray's 'Elegy.'

"Recognizing such a condition, one might make a plea for musical tolerance. Never be out of patience if others fail to appreciate the music which arouses your enthusiasm. Just as some people are color blind, they may be tone deaf, or partly tone deaf. This is not uncommon. That is, they may have 'tonal lags' or tonal deaf spots—sections in the grand scale from the lowest to the highest vibrations, where they are actually tone deaf—they hear nothing they can distinguish as tone. The enthusiastic dowagers who parade rebellious but cowed tone deaf husbands to concerts, under the illusion that they are doing something to elevate their souls, are doing about as much good as though they were parading prize sheep through an art gallery. It is time that we had a Society for the Merciful Protection of Long Suffering Husbands. On the other hand, if friend husband has musical taste, by all means take him to concerts, as it will probably make him a more inspiring and contented companion.

"In 1919 I had a very severe attack of influenza which slightly crippled my left hand permanently; and since that time I seem to get my greatest musical pleasure from music through improvisation rather than through playing over and over masterpieces with which I am already familiar. This combines whatever natural creative ability and training I may have with playing, and for me it is great fun. There is a real delight in sitting at the piano and evolving themes, some of which turn out very well, while others are probably terrible to those who hear them. When these improvisations are done, they disappear like moon mist. I can never remember them, and that is as it should be. This experience with improvisation means a great deal more to me than if I had sat down at the keyboard and played anything from rubbish to Rubinstein. There was a time when improvisation was regularly taught in music schools. All traveling virtuosi, in the period of Franz Liszt, were expected to improvise. It was a regular part of most programs. Now, occasionally a great organist does it to show off his contrapuntal skill; but, on the whole, improvisation is almost a lost art.

Audition Distributed

"WE HAVE SPOKEN already of synesthesia, but few people realize that auditory impressions are now definitely known to extend through the nervous system to points far distant from the original machinery of reception in the ear itself. These run into the back and also in the direction of the heart. Therefore, when we hear music it may be scientifically shown that we are hearing it with our bodies rather than merely with our ears. That old favorite *The Song that Reached My Heart*, by Jules Jordan, was consequently not a mere euphemism but a physiological actuality. The very definite feeling of having one's

vertebrae straighten up, when one hears a spirited march played by a brass band, might also be traced to this nerve phenomenon.

"The tonal islands which I have previously described, that is, the sections of the gamut where the individual may be completely tone deaf, and which were demonstrated in the laboratory of Stumpf in Berlin, are possibly due to a diseased section of the fasilar membrane. Teachers, who are aware of the difficulty which afflicts individuals occasionally, may find here an explanation of some of the baffling problems of pupils who make unexpected and apparently inexplicable mistakes. Another curiosity of hearing is that some people are able to detect quarter and eighth intervals of pitch in certain sections of the gamut, while others, including myself, are wholly unable to do this. These people are rare, although we are told that in India these intervals are frequently heard. For this reason it is difficult to see very much future for music written in these minute fractional intervals. It may require another century of training of the human ear before there could be enough people, who could distinguish such intervals, to make any music written with them artistically valuable so far as the larger public is concerned. People who can now detect these microscopic tonal differences of steps, are probably born with more separate and distinct fibres in the fasilar membrane. It is difficult to describe this in popular terms, unless we draw the analogy by saying that one is born with a kind of aural mesh of sixteen threads to the inch, another with thirty-two threads, another with sixty-four.

The Individual Ear

"THE VARIATION between one individual and another is often surprising. Dr. Samuel Crowe, noted ear surgeon of Johns Hopkins Hospital in Baltimore, has performed autopsies upon thousands of ears, has demonstrated that sharpness of hearing is correlated with the size of the nucleus of the cells leading from ear to brain. If the nucleus of the cells is greatly reduced, one becomes at once deaf. A person with very tiny nuclei has limited auditory efficiency, whereas one born with large cellular nuclei will have astonishing hearing proficiency. A similar receptivity is to be observed in the field of sight. Some of the greatest painters have been born with what might be called magnificent eyesight. They see objects and colors that the ordinary individual sees with difficulty.

"While the ear may be trained technically, by a long range of experiences, to recognize tones which otherwise might be concealed from it; unless there was an exceptional ear as a natural possession, many composers could never have arisen to such great heights. How, otherwise, is one to explain the phenomenon of Mozart, whose aural perceptivity was so acute that this twelve year old boy was able to retain mentally after one hearing the *Miserere* of Allegri (no copies of which had ever been permitted to leave the Vatican), and to write out the entire work with but two or three minor errors. How can we explain the case of Wagner, who had only a few months schooling in counterpoint, but seemed to know instinctively just what he

wanted to write and devised a way of doing it which has been ever since a marvel to theoreticians?

"The scientific wonders of the ear never end. A recent experiment in psychology has to do with a cat. A very tiny wire was painlessly grafted into the right ear of a cat and a similar wire in the left ear. The right wire was connected with a wire coming from an electrical phonograph and the left wire with a loud speaker. When a record was played the sound went through the auditory apparatus of the cat and the tones came out perfectly through the loud speaker. This experiment was very important, as it shows that waves of sound are not destroyed by the process of perception.

"I am emphatically opposed, as a general thing, to music which is regimented and merely mass music, such as seems to be spreading throughout the world, even in Japan. By this I mean that I do not think that great masses or groups of people who get together and sing in unison are doing anything of any particular value for themselves or anyone else. This is distinctly different from performances of choral works in which the bass, tenor, contralto and soprano have definite parts calling for intelligent participation. Unison singing is singing which calls for the least possible intelligence. It often results in a howling contest. This applies to much congregational hymn singing. Men's service luncheon clubs often have so-called 'sings' in which the members goose step to the contortions of some appealing leader. I always tell them that when they grow up they will grow out of it. However, if they are under the impression that they are getting joy out of it, the custom probably justifies itself, until they learn how to do something really worth while. In Germany such a group of similar men would be sufficiently trained to take parts and produce a really worthy musical effect. And how German men do get joy from their beautiful part singing!

Art by Activity

"MUSIC THAT IS MERELY ACCEPTED passively and requires no effort for its production, never can be as valuable as that which calls for physical and mental action. Very few people recognize the importance of effort and action in life. Aristotle contended that action is one of the first bases for character development. In other words, one's character is developed by doing, producing, resisting, even withstanding, suffering. Kant on the other hand, estimated character by the intentions of the individual. He felt that if the individual has good intentions, it matters little what he actually does—his intentions are the things that count. I accept the philosophy of Aristotle and reject that of Kant. For instance, one of the first tests of character is the ability to keep a promise. No matter how good the intentions of the man who makes a promise, unless he actually keeps his word his precepts amount to nothing. His ethical pretensions become a farce. He is rankly deficient in what the world knows as character. He fails to put into action his good intentions and his thought. Without action, society would crumble. In music one may have all kinds of aspirations and all kinds of intentions, but it is intention turned into

practice through action which counts.

"Of course most of the public must be content to receive its music passively; and they are enormously blessed by modern communication facilities which enable them to have musical delights that were entirely unknown to most of their forefathers. The radio gives me tremendous pleasure. I find it particularly captivating and impressive to listen in absolute darkness to a great orchestra over the radio. One has something of the magnificent seclusion of a great emperor having a command performance for himself alone. I turn out all the lights so that there are no other stimuli, and the whole world becomes a kind of dream. This is concert going in its nth degree. Few people appreciate what a tremendous emotional safety valve the radio, with its fine programs, is at this time. But it must be properly regulated so that we get only the best, otherwise it may become a very irritating and aggravating factor in our lives. People, who simply turn on the radio and let it suffer for hours, are just about as intelligent as the hordes of people in flivvers who glut the roads on week ends, rarely looking out of the cars to see the scenery. Many people keep the radio going for hours and pay practically no real attention to it. Music that comes in that way is of very little value. In fact, anything loses its force if there is too much of it. It becomes like the steamboat in the Mississippi, which, when the whistle was blown, stopped in midstream because there was not enough steam to run the paddles and the whistle at the same time.

Still Brighter Days Ahead

"GRADUALLY a few intelligent people are awaking to the fact there are often far more joy and better permanent results to be obtained from using our brains and our bodies rather than in permitting them to be atrophied by the overuse of convenient machinery. What the Germans call an *Ausfluggesellschaft*, or an outdoor excursion, seems to give them far more pleasure than millions in our country get from automobile rides. The joy of a little honest labor on a farm, or in a lovely garden, means more to thousands than does a game of golf with an alcoholic bath at the nineteenth hole. In the same way, people who have learned to play an instrument get far more pleasure from the art and also more delight from listening to good music on the radio.

"Otto Jespersen, eminent Danish writer and one of the foremost of living philologists, has been for more than thirty years making observations upon folk song in most European countries. He has made foot tours into many lands and claims that the people have ceased singing in their daily lives, as they once did. 'They sing no more,' he contends, 'in the spontaneous, right from the heart manner of other years.' Singing, he feels, has become a conscious and commercial matter. I do not believe that musical interest, or interest in song, can be ever successfully revived through regimented mass singing. The people must be inspired to sing upon their own initiative and not because some one shakes a stick at them or 'whoops it up' like a cheer leader. Singing comes from within. If you have ever walked through the streets of Naples and heard the workers break into song, you will learn one of the secrets of the endless smiles of the Neapolitans.

"How much do you sing for the joy of the thing, when you are alone? Wouldn't you be happier if you sang a little more every day? Lord spare us from the time when we can like only what some superior person directs us to like. Have you noticed that in several European countries they have already issued booklets telling just what painting or books of music are to be officially admired? In my conception of America, regimentation in art is as far from Americanism as the North Pole is from the South Pole."

DEBUSSY'S AMERICAN BORN TEACHER

Claude Debussy may owe a great debt to America. His foremost teacher, who wisely influenced his career, was born in the United States. In *The Etude for November*, M. Maurice Dumesnil, noted French pianist and teacher, will tell all about this.

My Work is Easy

By RUTH SLENCZYNSKI

Eleven Year Old Genius of the Piano

An Interview Secured Exclusively for The Etude

By R. H. WOLLSTEIN

MANY PEOPLE think it strange that a girl of eleven should be playing piano concerts. I do not think it so unusual. It is perfectly natural. One should be well taught, however, and should know exactly what one is doing.

I love giving recitals. During the time that I am on tour, I have a vacation from all lessons. I do nothing but practice, play, meet many interesting people to whom I enjoy talking, and see new cities and their sights. Of course, I have other duties, as well. I have to take regular exercise every day, and to get to bed early every night. Then, too, I look after my father, who goes everywhere with me; and whatever mending our clothes need when we are traveling is in my charge.

The very beginning of my musical work I do not remember at all. It has often been related to me, though, and so I can tell you about it. First of all, you must know that my father was a very fine violinist. He looked forward to a career of his own; but then the World War came. My father became a soldier. He was severely wounded and left for dead on the battlefield. When he was found, at last, he had been shell-shocked and his arm so badly injured that he could not play the violin any more. His own career was over.

A Precocious Childhood

I WAS BORN in California, in 1925. My father has often told us that the very moment I was born he had a queer feeling, as though something he had lost were coming back to him. When I was two hours old he examined my hands and my wrists. He says he did not think they were just right for the violin, but he thought they had the proper shape for the piano.

Relatives say that I could talk when I was five months old, and could distinguish between the major and minor modes at six months. When I was a year old, my father bought me a toy piano. It was not a real piano, of course. The black keys were just painted on, and there were no real strings. It just made baby sounds. But I loved playing with it. They say that I held my hands correctly without being taught. And it was found out, too, that I have absolute pitch. I do not remember any of that.

I do remember, however, that when I was three my father bought me another toy piano, and this one was better. One could really play on it. I loved it very much; but I was not allowed to practice. My father felt that the hands of a three year old girl were too small and too delicate to do any real piano work. He thought my bones might become injured. So, instead of letting me play, he taught me all about the part of music that you have to think out. He taught me theory, harmony, and solfège. I think that one reason why I do not find it hard to learn new pieces is that, long before I ever began to play them, I was thoroughly familiar with the way they are put together.

An Early Début

AT THREE AND A HALF years, my father began my actual piano studies with me. He is the only teacher I ever had. He does not play the piano himself at all. Neither does my mother. When I was four, I gave my first public concert.

That was at Mills College, in Oakland, California. More than a thousand people were there. My father sat on the stage beside me. He thought I might be afraid. But I was not.

Before I began to play a piece by Mozart, my father leaned over and whispered to me, "The spirit of Mozart is with you. He will protect you and not let you disgrace him. You have nothing to fear." And it was true. He said the same to me before every piece I played, always using the name of the right composer, of course. That was why I did not need to feel nervous.

After the concert different managers came to my father and asked him to let me play big tours; but this he would not do. He said it was not right for such a young child. He wanted me to learn more and live comfortably. A year later I gave another concert, this time in San Francisco. After that we moved to Europe. First we went to Berlin. I worked hard all year, studying with my father, and gave a concert there when I was six. We might have stayed in Berlin, but my father had a feeling that something might happen, so we moved to Paris. Shortly afterward, Hitler came into power, and then we were glad that we were not in Berlin. Paris is now our home. My mother and my two younger

sisters stay in our apartment there while my father and I have tours. We are all together in the spring and summer. In the summer I have another vacation. We all go away to the country, and I do nothing but play. I don't even practice. I have never used a small piano. Before I was big enough to reach the pedals, my piano had extension pedals attached to it.

A Scheme of Work

I CAN TELL you exactly how I work. Very often people say that this is different from the regular method of studying the piano, but I do not know anything about that. I know only the method my father has taught me. Long before I was born, my father wrote a book on violin technic. This is the method he has used in teaching me to play the piano.

First of all, I read every piece through very carefully, away from the keyboard. I think one ought to do this, so as to get to know the piece, what it means, and how it fits together. Then I try it out on the piano, very slowly at first, so that I do not make any mistakes in notes, feeling, or fingering. Once I have read the piece through, I know how to take hold of it; that is to say, I know which parts are going to be very easy and which parts are going to need special drill. I never attempt

to learn any piece right through from beginning to end. How could one do this? Not all parts are the same, and so they naturally could not be learned in the same way.

I leave the easy parts for the end, and begin by working on the hard parts. I never practice scales or formal exercises alone. According to my father's method, one really ought not to do this, because it only confuses one to learn with the fingers what she cannot apply with her brain. Suppose one is learning a piece that consists entirely of arpeggios, like the first *Etude*, *Op. 10, No. 1*, by Chopin. Well, if one begins by playing scales or thirds, she will get all tired and yet will be no farther advanced with the arpeggios that will be needed. What I do is to take single parts out of the piece and practice those as developers. *Developers* are what we call these special exercises. When I have mastered these, I have done two things: I have the arpeggios in my fingers, for all time; and besides, I know how to approach the hard passages of the new piece. All my studying is done in this way. When I need chromatics, I practice Chopin's *Chromatic Etude*, in *A Minor*. I do not always practice Chopin, though. I do the same with the works of Bach, Mozart, Schubert, Schumann, Saint-Saëns, and with all of the great composers.

When the difficult parts of the piece have been well developed, then I go back to the easy parts, which do not need so much finger work, although one should think out every part of a piece, not only when it is new but every time it is played.

When I begin to practice, my father asks me, "What are you thinking about?"

Then I say, "About what I am doing." And then I go to work.

The final step is to put all parts of the piece together, as a smooth, finished whole; because I must *know* as well as *play* it. After this study is finished, I need never worry about that piece again. It does not take so very long to learn a piece, when it is studied in this way. Very difficult pieces—like the great concertos, take about two weeks. Others need less time, depending on their problems.

Well Rounded Study

OF COURSE, there are many things to be learned besides just the difficulties of the printed music. One should know about the composers, too. Otherwise, how will it be known what they mean to say? When I study a new work my father always lets me read about the man who wrote it; what sort of man he was; whether he was young or old when he composed my piece; whether he was happy or in trouble. That makes me understand it better. We talk it all over.

Technic is not hard to acquire, if one goes about it in a logical way, using *developers* which give every single note its proper value and which fix that note into the fingers. I have no difficulty with big stretches. When theory and key-relationships have been well learned, it makes no difference to the fingers in what key a piece is read or played. I am never tired after playing, because I do not use much force. The best way to make a singing tone is to strike it perfectly naturally, and relax as soon as the tone has been sounded. Because,



RUTH SLENCZYNSKI

after the note is out, it would do you no good to keep on pressing down. It would only harm the quality of the tone.

The Field Widens

AS YET I do not play the entire piano library. I play about a dozen of the sonatas of Beethoven. The first I learned was *Opus III*. I have studied most of Chopin's works, together with a great deal by Bach, Schubert, Schumann, and the other great composers. I learn two new concertos and two new recital programs each year. Of course I keep up the music I have already studied; which is very important.

I hope some day to compose music of my

own. The beginning has already been made; and I was very happy when Mr. Ossip Gabrilowitsch played the *Cadenza* I wrote for the "First Concerto," by Beethoven. I felt very sorry when Mr. Gabrilowitsch died. I also have written a *Cadenza* for Beethoven's "Concerto in C-minor." To improve one's musical knowledge, it is very important to learn to transpose. I have been taught to be able to transpose anything I play, to any key.

I do not practice so very much, although I enjoy sitting down to play at almost any time in the day. I love to read. Lamb's "Tales From Shakespeare" is my favorite book. I carry it with me on all my tours.

I like the works of Dickens, too, and I am very fond of fairy tales. I do not care so much for playing with dolls. I would rather play with someone who can talk to me and whose answers I will not know in advance. When one plays with dolls she must make up the answers herself, and when known in advance they are not so amusing.

I love being a Girl Scout. I am a Lone Scout, because I do not have the time to take part in the regular rallies. My sisters go to school in Paris—one of them wants to be a lawyer and the other a doctor—but I get my lessons at home, with my mother and two tutors. I am very fond of arithmetic. My father teaches me music, and

my mother teaches me the other subjects. My sisters and I play lovely games—French games that seem not to be known over here. We play *Chat* and *Cache-cache*, which is something like hide-and-seek; and ever so many more. And I like to sew, besides. When we are on tour, I do the sewing as my father brushes my hair. I enjoy living in Paris, because that is the best way of learning to speak French; but I love the United States best. I think all people always have a special feeling for the country where they were born. So, you see, my life is not such a strange one after all. It all comes perfectly easily and naturally, and I enjoy it very much.

Helping the Teacher to Get More Business

A Letter from a Piano Dealer to the Teacher

By H. VAN SWERINGEN

THIS LETTER is prompted by reading the series of editorials on the influence of music in the home, which appeared in *THE ETUDE*. I am fortunate in having been able to read the complete series. They made a profound impression on me, because they are so true. Being a piano man of some twenty-five years' experience, I am much interested in the part the piano plays, or should again play, in the home. There is no substitute for music; there is no substitute for its entertaining, elevating and cultural influence; and there is no substitute for the piano. The child who grows up without the appreciation of music, cultivated through close contact with it in his own home, misses in his later years one of life's greatest blessings.

These editorials should be published in every newspaper in the country. What a great benefit the newspaper of to-day could be in furthering an interest not only in the study of music but more especially in the study of the piano, if it would devote even a part of a column daily to promoting a desire to learn to perform music! Since the piano is the basic instrument, and essential to all music study, it should be the daily theme of this column.

This renewed demand for the piano makes evident the fact that the piano pedagogue will again be busy. It seems very plain to the writer that he holds the key to the revival of the piano business. If the teacher has no students, no pianos will be sold. He has always been an important factor in our business; but, under the new conditions, he is more important than ever before. Therefore, now is the opportune time for a close coöperation between the piano teacher and the piano merchant. When I say "close coöperation," I mean that there should be a more friendly attitude towards each other and a mutual assistance that will make for more piano students and more piano sales.

Enter, More Students

THE POSITION of the private teacher will not be injured by class instruction. In fact he becomes a specialist like the medical specialist. The classes are like his public clinics, which need his private classes as a specialist. However, the best way for the teacher to obtain volume (many piano students) is to conduct classes in group instruction. The teacher of to-day who does not have these classes is not keeping up with the procession. Every teacher in the country, big or little, should have piano classes. He should take a normal course in this work, from one of the well known teachers of this work, and at once let it be known in his community that he teaches the group method. It is the best way of teaching beginners. The

courses are so designed that children are at once interested; they play something at the very first lesson; they learn to transpose and to compose; to play accompaniments, duets and two piano pieces—all this in a very short time. In other words, it is the most interesting way of teaching beginners; and, by the way, this applies to adults as well as to children.

If every studio in the country had, in addition to private students, at least one class of ten beginners, just think of the number of beginners there would be in one year! There is an increasing number of cities in which class piano instruction is now a part of the public school curriculum. The more who begin, the larger the percentage of those who will desire to continue with private lessons, and the greater will be the number of pianos sold. The rapid rate at which class piano instruction is increasing will make for a tremendous revival of interest in playing the piano in the home. The teacher who still thinks that those who teach group instruction are injuring the private teachers would better wake up to the fact, before it is too late, that they are really making more piano students for all teachers, and that he, himself, should get busy and learn how to teach piano classes. The teacher who is worth while will soon take the position of a specialist in more advanced playing, with the income of a specialist, while the

former drudgery of the early work is carried on in class.

Ways in Which the Teacher Can Help

THE PIANO TEACHER can assist the piano merchant in the following ways:

1. By helping to educate parents to the necessity of having their children study the piano.
2. By teaching both children and adults by the class piano method.
3. By selecting the best piano house in his city to work with, and remaining loyal to that house. Many teachers change from one music house to another, neither the piano merchant nor the teacher benefiting therefrom.
4. By becoming so well informed on the various makes of piano that he can speak with authority. The piano business has been greatly altered in the last four years. Many old and familiar piano names have vanished altogether, or have changed completely.
5. By taking a renewed interest in piano manufacture. It is quite remarkable that there are many teachers and pianists who have lived with and worked on a piano for a lifetime and still know little about

what constitutes tone; what touch is; what tone regulation is and does; how the action is regulated and how it should feel after being done; how the piano is made and what of; what constitutes good or poor tone; and how to tune. The piano is the only stringed instrument the player of which does not know how to tune it. If the teacher and pianist knew all of these things, it would be much easier to sell pianos, and many manufacturers would be compelled to make better instruments.

Ways in Which the Dealer Can Help

THE PIANO MERCHANT, on the other hand, can be of assistance to the piano teacher in the following ways:

1. By having in his store a sheet music department adequate to meet all the teacher's needs.
2. By allowing the teacher to give recitals in his store, without charge.
3. By bending every effort to obtain students for him.
4. By loaning old type upright pianos to schools, conservatories and to teachers having piano classes.
5. By promoting the class piano teaching method.
6. By giving newspaper publicity, in advertising, to as many local professionals as possible.
7. By delivering pianos for the concerts of local pianists, at actual cost.
8. By making it convenient for students to practice two-piano compositions.
9. By making it easy, in price and terms, for the teacher to buy a fine piano for his own studio.
10. By conducting a teacher's course of piano information.
11. By making his store the teachers' headquarters.

Many years of experience in the piano business have convinced us that there has not been enough mutual interest displayed on the part of the piano merchant and piano teacher. After all, one cannot survive without the other. Let us all get together for the common good of the music business. What we both need are more students and more piano sales.

* * *

"A cultivated musician may study Raphael's Madonnas with as much profit as a painter may study Mozart's symphonies."
—Schumann.



HOLLYWOOD'S NEWEST VOCAL STAR

Deanna Durbin, with her teacher, Andres de Seguro, formerly a famous baritone of the Metropolitan Opera Company, and now well known on the screen. This fifteen year old Miss has astounded Hollywood and radio listeners with her voice and histrionic charm.



A TYPICAL GOLDMAN BAND AUDIENCE

How to Make a Better Band

By EDWIN FRANKO GOLDMAN

A Conference Secured Expressly for The Etude

By STEPHEN WEST

A FEW YEARS AGO the chief problem in the field of band organization was how to bring more of these brass ensemble groups into existence. A great deal of new ground had to be broken, by way of interesting local and school authorities in the matter and of training the young performers. The harvest of that ground breaking has proved to be unexpectedly rich. To-day the problem is not how to get more bands, but how to improve the work of the many band groups already in existence.

Let me say at the outset that a large proportion of our bands do splendid work. It is an inspiration to visit among them and to note the fine progress that is being made by the performers and the conductors alike. On the other hand, however, there are still many bands that fail of their goal. They seem to get just so far in performance and then stop. This is invariably due to a lack of proper foundation.

The most common fault to be noticed among developing band groups is that they want to play music that is far beyond their powers of execution and interpretation. After fourteen months or so of practice, these groups insist on playing the *Marche Slav*, the *Overture "1812"*, or excerpts from "Tannhäuser." All of which is as great a mistake as for a violinist of fourteen months' experience to attempt the Saint-Saëns' *Rondo Capriccioso*. The purpose in the mind of those who direct these groups is, of course, to make a fine showing with the public. Thus they approach the matter of public success from exactly the wrong angle.

What the Audience Wants

AS A MATTER OF FACT, the audience is less concerned with what is played than with how it is performed. The average auditor has no especial predilection for Tschai-kowsky or Wagner. He comes to hear a

satisfying performance. He may not be in the least able to explain what constitutes a good performance or what makes for a bad one. Still he is conscious of immense displeasure if the tones are off pitch, the rhythms wavering, or the complete interpretative concept out of focus. Without knowing why, he resents such playing.

No Band Better Than Its Leader

ONLY A TRAINED critic can analyze the various points that make a performance by Kreisler or Heifetz different from that of the average violinist; but the least trained auditor, who hears the two performances, feels immediately that such differences exist. That is what our band groups ought to bear in mind. The quality of the playing is infinitely more important than the items on the printed program. If great music can be superbly played, so much the better, and so much greater the credit due the band that can bring this about. But bands that are not yet ready for a really fine performance of "Tannhäuser" would do much better to leave Wagner alone for another year or so, and concentrate on simpler hymns or chorales or any sort of music that lies within the interpretative and technical grasp of the performers. Tones that are round and full and true, rhythmic balance that carries itself along, and interpretations that are intelligently thought out and sincerely projected, these will bring pleasure of themselves, quite regardless of the individual pieces to which they are applied. In music it is always the little things that need attention; the big ones generally take care of themselves.

Assiduous practice on the part of the performers is, however, not the only means of securing better bands. We shall have better bands when we begin to concentrate on better bandmasters. One of the great injustices of musical practice is that we judge of bands when, in all logical reality,

we are actually judging of the bandmasters. In the state sponsored band contests, for example, the performing organizations are graded on a percentile basis. So much credit is allowed for attack, for precision, for pitch, for interpretation. In the public contest it is the band group which stands or falls by the final rating of the judges. What actually happens is that the bandmaster is being rated. No band—and no orchestra, for that matter—interprets anything. It is always the conception of the bandmaster (or conductor) which is first impressed upon and later carried out by the players. The same is true of the other items. For that reason the ultimate value of any band depends upon the musical truth and accuracy which the bandmaster brings to his task of leadership.

The bandmaster should familiarize himself with the standard interpretations of every work he undertakes. If he cannot hear these works personally, at concerts, he should try to find them on some reliable radio program, or on first class records. Certainly, no conductor wants to give a slavish imitation of someone else's work; but in the matter of *tempi*, volume, accentuation, and the like, personal freedom may reach the point of ruining a performance. All scores are plainly marked with the indications that set forth the intentions of the composer; but, even in addition to that, the bandmaster would do well to check up on himself by comparing his ideas with those which may be accepted as standard.

Where Angels Fear to Tread

SOME YEARS AGO it fell to my lot to act as one of the judges in a band contest in which one of the participating groups gave the most remarkable performance of the *First Movement* of Schubert's "Unfinished Symphony" to which I ever have listened. It was remarkable in that every possible unit of interpretative construction was dif-

ferent from what it should have been. The fast parts went slowly, and the *forte* passages were taken *pianissimo*; the lyric melodies were played like a march, and the accentuations were distorted. When the first place was adjudged to another band the leader of the Schubert number came to me and asked me why his group had not been the successful one. In order to be of assistance to the gentleman, I outlined to him the glaringly weak points of his performance. "But," he objected with some pomp, "I am the conductor. I am solely responsible for the interpretation."

"Not at all," I said. "Schubert, after all, had more to do with the 'Unfinished Symphony' than any conductor. He indicated how he wished it to sound."

"I cannot agree with you," persisted the bandmaster; and he walked off in considerable indignation.

That sort of thing is not typical, fortunately, but it serves to illustrate what can result when a leader is not absolutely familiar with the meaning and construction of the music he directs. For that reason bandmasters never should attempt music that they are not perfectly competent to perform.

Qualifications for Leadership

THE BANDMASTER needs to have a thorough musical education, practical familiarity with the instruments he is to teach, an unshakable sense of rhythm, an acute ear for tonal balance, and excellent critical judgment. Sometimes, in smaller communities where the band is in the hands of a leader who is not especially trained for the work, these prerequisites seem difficult. We all know of cases where, for want of a trained leader, the band is drilled by a teacher of mathematics or history. As a general thing this is unfortunate; although even here amazing headway has been made by men and women who take their duties seriously

enough to give themselves the preparation that has not been included in their previous schooling. I can think of dozens of bandmasters of this type, who, realizing their inadequacies, leave no stone unturned to make up for them, reading all books on band organization and practice, and spending their vacations at the summer sessions of the great universities. The day will come, however, when such a condition as this will seem as illogical as hiring a cornet soloist to teach geometry.

Properly, a band should have special teachers for the reeds, for the brasses, and for the strings as well, if the group includes strings. Each group of instruments should have the advantage of training by a specialist in the field, and the players should be given a greater amount of individual instruction. Also we are hoping for the time when the high schools of the eastern states shall follow the example of their western and mid-western sisters by allowing full school credit for band work. Only in such a way can time be spared for the daily drill which, in its turn, is the only means of smoothing off corners and paving the way for well rounded and artistically balanced performances.

As I have said before, the music a band should play must depend entirely upon the adequacy of the players, both technically and interpretatively. Good tone, true pitch, and clear cut phrasing mean more than high sounding program titles. Formerly it was very difficult to find simple band pieces that could at the same time rank as good music. To-day, however, the music publishers are laying special stress on band needs and are bringing out excellent editions of the better works, for the different grades of band groups. This entire question of what a band should or should not play is extremely interesting and has taken on more than ordinary significance.

A Changing Mind

YEARS AGO the popular attitude towards bands was that they represented a distinctly inferior type of music. A band meant a picnic or a parade; for good music, one turned elsewhere. Now there is no logical foundation for such a conception. There is no reason why a band performance should stand in any way artistically below that of the finest orchestra in the world. Certainly the two qualities of performance will be different; but there is nothing to suggest that the musical eminence of either, in its own field, need assume second place to the other's first.

When I first organized my own Goldman Band, it was thought inconceivable that I

should attempt to play Bach, Liszt, or Handel. Such music was not for a brass band. I attempted to demonstrate that it was. Many of Bach's works which are heard performed by Toscanini or Stokowski were written for clavier or organ. Why, then, should it be less satisfactory to arrange them for a band than for an orchestra? Handel's *Largo* was written as a tenor solo. Many of the most popular works of Liszt were originally intended for the piano. The orchestra took them over in time, and with magnificent success. The

next step was to adapt them to the needs of the band. This, too, has been done with eminent success, proving once more that the quality of the performance is, in the last analysis, more important than the name or the kind of music. In the case of Bach's works, they seem to be even better suited to band performance than to orchestral interpretation, for the reason that the band approximates the effect of the organ more nearly than do strings. Indeed, in orchestral performances where an organ effect is desired, the strings generally take a rest while

the organ work is given over into the hands of the brass players. In the field of excellent ensemble music, there is practically nothing that cannot be adapted to band needs—which gives an entirely new status to the quality of band programs.

Excelsior!

THERE IS SCARCELY NEED to stress the advantages of band groups. The rapidity with which these organizations have developed all over the country offers conclusive proof of their musical and disciplinary value. Furthermore, the first seeds of musical taste are frequently sown by participation in band work. And even where personal participation is not possible, mere attendance at band concerts often stimulates the auditor's taste to the point where he voluntarily becomes a musical enthusiast.

One of the annual features of the Summer Concerts of the Goldman Band, in the Mall of Central Park, New York City, is the Music Memory Contest. For this concert no printed programs are issued. All the works are chosen from among numbers already presented during the concert series, and the audience is encouraged to recognize the music simply from having heard it before, and to write, on blanks provided, their "guesses" as to what the pieces are. The contestant having the greatest number of correct identifications receives a prize. This, I may add by way of parenthesis, is one of the most successful means of stimulating musical interest. In awarding the prizes each year, we convince ourselves that no one of the winning contestants is a professional musician; since the object of the contest is to stimulate the growth of musical interest among distinctly lay auditors. It is always a source of pleasure, therefore, to observe that several of the winners of the Memory Contest awards are laymen, at least to the point of never having heard good music before their first attendance at our band concerts. Once they are caught, however, the music habit stays with them, and many of them become enthusiastic subscribers to the symphonic concerts of the winter season.

Band needs and band values are now well established. What we must look towards is the better development of the material that has flourished successfully thus far. We want not merely bands, but well trained, well rounded, and well grounded organizations that may delight their hearers with competently executed performances. We want bandmasters who take their task as earnestly and prepare themselves as seriously as any orchestral conductor. And we will have them, too!



EDWIN FRANKO GOLDMAN

FIFTY YEARS AGO THIS MONTH

MISS FANNY BLOOMFIELD—not yet Mme. Fanny Bloomfield-Zeissler, who was to ripen into perhaps the most complete feminine pianist which America has produced—had this to say in the columns of THE ETUDE, under the heading of "Expression in Piano-Playing":

"One of the most important things necessary for producing expression is a knowledge of theory, a study sadly neglected by most would-be pianists. It is a great error to suppose that the sensibilities of the heart are blunted by a knowledge of musical science, or that our pleasures are diminished by a refinement of musical taste.

"The imagination, on the contrary, in its exalted flight on the pinions of wisdom, views art in a world of ethereal beauty. For instance, it is necessary for knowing how to play a fugue, also to know how to write a fugue. The observance of the slurs, upon which Miss Fay (Amy) lays so much stress, is a natural thing with anybody who has a knowledge of theory. Expression in

playing a fugue lies principally in bringing out the theme and playing the counterpart in such a way as to accompany the theme, in announcing by larger or smaller *ritardandos*, *accelerandos*, *diminuendos* or *crescendos*, as the case may be, the entrance of new themes, or the recurring of the old one in the same or another key, or somewhat changed form. Therefore, the older masters, like Bach or Handel, deemed it unnecessary to place expression marks, probably expecting their works to be played by musicians who had an adequate knowledge of harmony, counterpart and composition.

"I agree entirely with Miss Fay in regard to the advisability of paying close attention to all the expression marks in the Beethoven Sonatas, Beethoven having been one of the most conscientious, if not the most conscientious, of composers in regard to this matter. By the way, I should like to remark that I dare to differ even with Liszt in regard to what Miss Fay quotes as one of his remarks. I think, contrary to

him, that we learn to love the Beethoven Sonatas more dearly the longer we know them.

"In playing polyphonic music, the principal thing is to let the hearer see clearly the structure of the work and to aid him in distinguishing the different leading voices. It is a fault frequently indulged in, to play the four voices as if they were chords; they must be held apart as nearly as possible, as if sung or performed each by a different singer or player, a thing not altogether easy to accomplish on account of the sameness in tone quality when performed on the piano. A very important factor is, of course, a good ear; another, a good touch. The successful application of the sense of touch in the performance of the great works of classical writers implies also the possession of mental power to control it.

"Some pianists are so completely the victims of their desire to express their feelings, that they unconsciously use the pedal in

such a way as destroys the articulation of the most simple ideas. The control of feeling with power to realize what he aims at, always distinguishes a great artist, and in this particular, experienced pianists of the sterner sex, with all their sensibility and nervous temperament, are generally most reliable in playing difficulties, more especially in concerted music. On the other hand, the tasteful delivery of a lovely slow movement by a female pianist gifted with a poetic touch, often realizes the beau ideal of executive art."

In discussing Chopin as a teacher, Basil Maine, in his *Chopin*, writes, "The technic which was necessary for the singing of a Bellini aria was equally necessary for the performance of the pianoforte music he chose for his pupils, especially his own compositions."

My First Success

By EDVARD GRIEG

The Great Norwegian Master Tells the Romantic Story of His Student Days in Leipzig

PART I

The following article was translated from the German, for THE ETUDE, by S. Harrison Lovewell, from an article which appeared in the Monatshefte in 1905, less than three years before the passing of Edvard Grieg. It is a very human reflection of Grieg the man and tells in unique fashion the story of the halcyon days of Leipzig, the Leipzig of 1858 to 1862. Theodore Presser, when a student at Leipzig, met Grieg and was heard to say that "He was so frail and so small that it was almost impossible to realize that he was actually the creator of so many splendid masterpieces. He looked as though a strong breeze might blow him away."

I HAVE BEEN ASKED to tell of my first success; and I am almost tempted to retort that if I could but escape from the ordeal with a whole skin, then surely I would account that as my first and most memorable success.

Now, as I ransack my memory to lay hold of something comparable to success, amid recollections of days long since gone, instantly, and as confusedly as the tracing of one's way through a labyrinth, all sorts of reminiscences jostle one another in their eagerness to seek expression. Half-forgotten experiences come back to me. Thoughts of every description and long concluded, as well as youthful dreams that never came true, somewhat like the plot complications in "Peer Gynt," presage a good fortune that was later to be fulfilled. Multitudinous shapes, hopes, dreams—infinite in their variety and disorder—are resurrected and whisper, "Here, here am I—and I—and I!" They all desire a part in the drama that is to be played. All wish it to be known that through unobtrusive intimacy they contributed their mites to my early successes. Nothing was promoted by actions noisy and boisterous.

Fortunately these latter elements were few in number; for confidence and self-assurance were inspired by the intimate, more placid qualities, and not by the superficial. And now, just as I have decided in favor of one success in preference to others, I seem to hear distant, importunate laments like the sobbing of children voicing their sorrowful strains, "Would you disown me—or me—or me? Surely you would not be that heartless!" What then am I to do? Shall all be cast aside as not worthy? No, that I cannot do—nor will I—because every one of these reminiscences—insignificant, sentimental—contributed largely to my personality. Not one of them would be regarded as successes to critics to-day; but from my viewpoint, however, at one time they were very significant and to me were very important.

A Mother's Guiding Hand

AND WHY SHOULD I not go back? Why should I not recall that happy moment when with peculiar elation I reached up to the keyboard and did my best to pick out a tune? Was that too great an undertaking for me? Hardly! But no, I was not satisfied with just the notes of a tune; for

there also must be harmonies, first a third, then a triad, and after that a full four-note chord. Then I attempted to play with both hands. O joy!—a chord of five notes, even the chord of the ninth. My exultation knew no bounds after that chord was found. And was not that success? Nothing ever again aroused greater enthusiasm in me.

At that time I was hardly more than five. The following year my mother gave me piano lessons. I had no conception of how soon disillusion would await me, and that all too soon I should hate the practice she appointed for me to do.

Mother was strict—inexorably strict. Although at heart she rejoiced over my attempts to discover all sorts of musical effects, because these attempts evidenced an artist's temperament, yet very wisely she kept her own counsel and was silent. Should my practice period be spent in dreaming, such a lapse from duty was never treated lightly. She also controlled my efforts when absent quite as much as when present, and I was obliged to work industriously on finger exercises, scales, and all the other paraphernalia in the way of the Devil's technical devices, and which to my childhood's longings were stones instead of bread. One day, while a meal was being prepared, there sounded from the kitchen my mother's menacing voice, "Hi, Edvard, F-sharp!—F-sharp, not F!" and I was completely cowed by her display of superiority. In many things I would have done much better later on if I had been more attentive to my mother's strict directions and had devoted myself more closely to my piano practice; but the reprehensible habit of dreaming instead of working zealously was already creating obstacles which were to prove themselves to be costly throughout my life.

A Pestiiferous Pedagog

ON A CERTAIN DAY—I was probably twelve or thirteen years old—it so happened that I brought to school one of my music manuscript books containing one of my own compositions with "Variationen über eine deutsche Melodie für Piano von Edvard Grieg, Opus I (Variations on a German Melody for Piano, of Edvard Grieg, Opus I)" scrawled in magnificent style on the title page. It was my wish to show the composition to my schoolmates. Perhaps they would be interested. While the Ger-

man class was in session one of the scholars was muttering unintelligible words, and the teacher asked, "What's the matter? What are you saying?" The muttering continued. When the teacher demanded an explanation the lad said softly, "Grieg has something." "What's that? What do you mean by 'Grieg has something'?" With that the teacher, who was not especially fond of me, arose and came to my desk and looked at the music. With a sneer and in his ironical way of speaking, he addressed me, "Quite so! So the lad is musical, so he is! He composes music, so he does! Why, this is surely quite remarkable!" and then, holding the door for the next class to enter, he beckoned to another teacher to come and see the manuscript, saying, "Just look here, see what this young chap has composed!" Both teachers paged through the music with seeming interest. Meantime the classes were in commotion. I felt assured that I had won a success. But the instant the stranger left the room my teacher changed his tactics. Grabbing me by the hair and shaking me until all was black before my eyes, he roared, "The next time you bring your German dictionary with you, as you should! Understand? And you keep such stupid stuff as music home!" Alas, so close to the heights of supreme joy, and now at one blow I was cast down to the very depths of despair. How often was this incident repeated in my later life. But that first time was ineffaceably impressed on my mind.

Across the street from the school there lived a young lieutenant. He loved music enthusiastically and was also a capable pianist. I showed him my first attempts at composition. Being interested, he begged for a copy. I was not a little proud of that success. Fortunately, at a later time I was privileged to have the return of the music and destroyed the copies, as should have

been done in the first place. My lieutenant afterward became a general. I was always grateful to him for the kindly interest he had shown in my first flights of fancy, and that was some reparation for the cuffing and abuse I had experienced at school.

A Protecting Genius

THE END of my schooling and the leaving of home came sooner than ever I could have anticipated. I never attained the highest grades in my studies, although I was now fifteen. One day in summer a horseman with the horse in full gallop came to Landås. He approached swiftly. Then the Arab steed stopped and the man leaped to the ground. He was my legendary hero of whom I always dreamed but never had seen. It was Ole Bull. He received most cordial greetings when he entered the house. As for myself, I recall that when we shook hands something like an electric shock passed through my body. Shortly my hero forgot his dignified bearing and began to joke. Then all was as clear as day—and this also was something of a shock—Ole Bull was no god at all but simply a man.

It was too bad that he had not brought his violin. He was a voluble conversationalist, and all listened with bated breath when he told about his American tour. That again was something to fire my imagination. He had been informed that I composed music, and so, in spite of all excuses, I was forced to take my place at the piano; but I cannot for the life of me determine what pleasure Ole Bull found in hearing my weak toned, naive playing. Directly he became serious and talked for a long time with my parents in subdued tones, and what he told them about me was not in the least disparaging. After that he came and shook me in his characteristic way and said, "You are to go to Leipzig and become



EDVARD GRIEG

an artist musician." Everyone now looked at me with eyes softened by affection, but there was only one thing I rightly understood, namely, that a good fairy had stroked my cheeks and I was happy. And how was it with my devoted parents? They made not the least protest, nor did they hesitate. The proposition was accepted and it was decided that for me to go would be the most natural thing in the world. Not until much later on did I realize my great indebtedness to my parents and to Ole Bull, because for the present I was held enthralled by other forces and influences and was unable to show my appreciation and gratitude. And yet wait—I must confess that my ambition was strongly aroused. Ambition has an enormous propulsive force, and it is surely a most important ingredient of that most complicated of all salads, the making of an artist musician. There unconsciously whispered within me, "This is now a success." But what will my readers say to such a confession? And have I their permission to discuss other successes? I shall do so even without permissions. However I have come to the conclusion of the more or less doubtful successes that belonged to my childhood.

I Try the Great World

THE TASK of discovering my first success is still ahead of me, and an inner voice says that the search for it must be delayed for yet a little while. A few months after Ole Bull visited Landås, I was sent to the Conservatory at Leipzig. There is nothing casual about my use of the word "sent," for I felt that I was a parcel chock-full of dreams. A friend of my father accompanied me on the journey. In his care we crossed the North Sea to Hamburg and, after staying there one day, continued our trip toward the south until we came to the mediaeval city of Leipzig with its narrow streets and forbidding old houses. The sight of the place nearly robbed me of breath. I was taken to a lodging house and my father's friend then said good-bye. He was the last Norwegian I was to see in a long time. The fifteen year old lad was now alone in a strange land and among strangers. He was overcome by homesickness. He sat forsaken and wept unceasingly.

The host—a genuine Saxon general secretary—brought me my meals and did all that he could to comfort me, saying, "See here, my dear Master Grieg, there is still the same sun, and the same moon, and the same loving God that you had at home." His intentions were of the very best, but no sun, or moon, or loving God took the place of my father's friend, the last bond between me and home. Fortunately, childhood is subject to sudden changes of mood, and very soon my homesickness was gone.

As a child student at the Conservatory, I wore a short blouse and belt after the fashion of boys in Norway. My fellow students made sport at such a costume; and there was one student—a violinist—who even tried to hold me on his lap. I was extremely mortified, but he thoroughly enjoyed my discomfiture. Such actions, however, were of short duration.

I was properly admitted to the sacred precincts of the Conservatory, and the examiners had declared that I "possessed talent in music," a verdict that was surely encouraging, and one that was an essential prerequisite for admission. To me, as a young beginner, that was a colossal victory and dispelled every doubt about rejection. It now became my ambition to gain recognition as an artist from my fellow students, as also to win the sympathies of my instructors. What a strange conquest! To hear a word of commendation from one of my teachers would have been more pleasurable to my youthful spirit than the acclaim of thousands in my later life.

But I was very far from taking rank as a student of the first class—quite the op-

posite. For quite a long time I was decidedly indolent and irresponsible. I recall only too distinctly how very brusque and unsympathetic was the attitude of Louis Plaidy at my lesson one fine day when I bungled the playing of a detestable Clementi sonata he had obliged me to study. He was my first piano teacher. Suddenly he snatched the music from the rack and, after it had described great circles in the air and had landed in a distant corner of the large room he bellowed (he did not dare do personal violence), "Get you home and see to it that you practice!" I acknowledge that he had every reason to be angry. I was greatly ashamed of myself because other students were present to witness the disgrace. I must say—speaking in a subdued tone—that I account this incident as a doubtful success. However I took advantage of Plaidy's advice, even though my whole nature rebelled against his brutality. The only music he would allow me to play were the compositions of Czerny, Clementi and Kuhlau. I abominated such music. Matters soon reached a climax. I mustered up my courage and calling on the Director of the Conservatory demanded that I be permitted to quit studies under that old pest Plaidy; and my request was granted. I took much pride in the decision. Some of my self-consciousness vanished and my spirits began to rise.

When Prudes are Proctors

IT SUFFICES to say at this point that Plaidy excelled as technician, and that his pupils, as a result of his instruction, generally displayed much technical facility. It is, of course, inconsequential as to whether my lack of advancement in this same direction shall be attributed to my indolence, stupidity, or to my antipathy to Plaidy personally. Anyhow, his method of teaching possessed the least possible modicum of inspiration for me, and, naturally, I rebelled. He was short of stature, stout and baldheaded. When teaching he would sit as close to the keyboard as possible and, holding the forefinger of his left hand behind his ear, maintain the monotonous drone, "Always slowly. Play firmly—lift the fingers high; slowly, firmly, lift the fingers high!" It was enough to drive me crazy!

Whenever there was some special provocation, and these occasions were rare, he would take the pupil's place at the keyboard, and the students all knew just what was in store for them. It was great fun! Should it happen that a student was working on Mendelssohn's *Rondo Capriccioso*, or the same composer's *Capriccio in B-flat minor*, Plaidy invariably felt it incumbent on him to illustrate the playing. In each case the introductions were played by him as broadly as possible. If it can be maintained that von Bülow perverted sound pedagogy, what then shall be said of Plaidy? He observed strictly his dictum: "Play slowly—firmly—lift the fingers high!" The phrases, along with infinitesimal inter-punctuations of the text, were not only divided, but even most punctiliously subdivided. Although there was a superfluity of commas, semicolons, exclamation marks and frightfully distorted thought, musically there was nothing, absolutely nothing—not a single trace of any emotional content. The performance as a whole was a Philistine menu card. But now came the supreme moment. For this we always waited impatiently, for we were perfectly aware just what would happen so soon as the slow introductions came to an end. It was as inevitable as two times two makes four. Directly before the *allegro* movements, Plaidy, with gravity and selfpossession, would suddenly leave the piano and most exasperatingly exclaim, "And so forth!"

However strange it may sound, nevertheless the Leipzig Conservatory of Music favored a member of its faculty whose

piano playing encompassed nothing beyond the very slow introductions to two caprices by Mendelssohn; and Plaidy even deluded himself into believing that the students were not wise to his shortcomings. And yet it is no desire of mine to do him an injustice, for I have already acknowledged that I was not sufficiently far advanced in music at the time I was his pupil to appraise correctly the man's pedagogical qualifications.

On the other hand, Plaidy had disciples who were devoted to him and slavishly followed his principles. Certain of these pupils had developed under his instruction an astonishing technical equipment and proficiency. For instance, there was an Englishman, John Francis Barnett, who swore allegiance to Plaidy, and his technic was wellnigh perfect. By dint of great industry and indefatigable zeal, his interpretations of Beethoven had been brought to the point where they were highly regarded. An incident will make this clear. It was a dark, gloomy evening in winter. Barnett was to make his debut at a Gewandhaus concert in a performance of Beethoven's "Emperor Concerto," a very rare honor and distinction for a student of the Conservatory.

At an early hour that same evening I returned to the Conservatory for a piece of music I had forgotten. The building usually was empty at five-thirty, but, to my amazement, there were heard sounds from one of the classrooms very like a beginner in piano-playing. Slowly, very slowly, and still more slowly one tone followed the other. After a while I realized that the passages belonged to the *Allegro* movement of the Beethoven "Concerto," and that they were being practiced not *adagio* only but even slower. I opened the door by a crack. It was Barnett. Now, less than an hour before his public performance, he had the temerity to work out the music to its very last detail, and I was obliged to concede that this genial, modest artist, who later on became a celebrity, had obtained wonderful results by his persistence. At the concert those same passages were played with all the crystalline purity and clarity of so many pearls, and his success was brilliant in every way. Then Goethe's words came to mind: "No one person is adapted for the doing of all things." It was simply this, that Plaidy was not my type of instructor. My disposition and temperament called for an authoritative teaching diametrically opposed to anything he had to offer.

I Find a New Prophet

A BETTER DAY dawned when I became the pupil of Ferdinand Wenzell, Schumann's enthusiastic and inspiring friend, and a man whom soon I was greatly to revere. Anyhow he never professed to play the exceedingly slow introductions to Mendelssohn's *Caprices*! In fact, he did not play at all. It was commonly reported that when still a youth he had had a lapse of memory and, because of a fear which he could not overcome, he never again played publicly. Nevertheless he was the master of correct interpretation. He analyzed the music quite as much in detail as did Plaidy; but, although this was done thoroughly, the results were wholly different. Before all else, his words were an inspiration.

In due time my advancement made it possible to study piano under the renowned Ignaz Moscheles. The influence of the two great teachers, Wenzell and Moscheles, completely dissipated all my idle habits and desire to shirk. Much trenchant criticism has been uttered respecting the teaching ability of Moscheles, and I simply must speak in his defence. It is true that he was naïve enough to believe that he could successfully impose on the students his deprecating opinions about Chopin and Schumann; and at every opportunity what

he said was derogatory of these composers. Secretly, I was a great admirer of these romanticists. Moscheles was a beautiful performer. He often played for the students during their lesson hour; and his Beethoven interpretations were authoritative and masterful. His performances of this great composer's works were true to the texts, full of character, noble, and absolutely free of any claptrap effects. Under him I studied Beethoven sonatas by the dozen. Seldom would he let me play four consecutive measures without slipping his hands over mine, and then gently pushing me off the stool, remark, "Now, listen to the way I do that." Thereby I learned many invaluable technical artifices, and at the same time prized exceedingly his scholarly interpretations, resting as they did on wholly solid foundations.

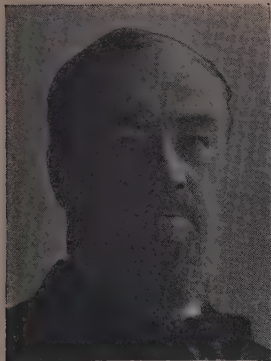
A Breath of Calumny

IT WAS GOSSIPED among the students, although I never heard any of this at first hand, that Moscheles was wont to say to his pupils, "Play the old masters, Mozart, Beethoven, Haydn—and me!" I can not vouch for the truth of this yarn, but I do know that he insisted on my preparing his "Twenty-four Etüden, Opus 70," and, although I regretted the undertaking, I surely completed the task but without much show of enthusiasm. The music was pleasing, and I did my best to satisfy my instructor. He praised me, and gradually there developed a sympathetic understanding between us. That was a rather simple, but unqualified, success as well, when one day after concluding the playing of one of the studies without interruption, he turned to the other students and remarked, "See, my young gentlemen, that is what I call musical piano-playing." That made me more than happy, and for days thereafter the whole world for me seemed bathed in light.

In the harmony classes I never made any pronounced successes. There was no occasion to become boastful. As a beginner under Ernst Fr. Richter, I wrote harmonies that were pleasing to me rather than the chords required by the figured basses. Later on I invented fugue themes; but it was beyond my ability as yet to make them conform to the rules, because I was held bound to the false assumption that if I wrote what was of good effect and sounded well there was nothing more to it. For Herr Richter, on the contrary, the chief thing was a mechanically exact solution of any given exercise. Such a view is above suspicion, providing music shall be regarded as on an equal plane with mathematical propositions; but that point was never at all clear to me, and in forthright stubbornness I clung tenaciously to my own viewpoint. Thereby I failed to grasp the fact that it was my duty to curb my inclinations, be obedient to instruction, and, as the Preface to Richter's "Harmony" states, not to ask "Why?" Fortunately, although we clashed on these matters of opinion, our relations remained untroubled. He would smile indulgently at my shortcomings, and then with a "No, wrong!" strike out with a large pencil the offending place, but leaving me not one whit the wiser. The class was large, and it was beyond human possibilities for Richter to devote much attention to individual students.

Dr. Robert Papperitz my next teacher in harmony was not nearly so strict as Herr Richter. And so when I was engaged on chorales I took advantage of him and, departing from conventions, wrote chromatic progressions. One day he vented his spleen by exclaiming, "No, no! Not those chromatics!—Why, you'll be a second Spohr!" My conception of Spohr was that he was a pedant of the pedants, and so I was much chagrined by the comparison.

(To Be Continued Next Month)



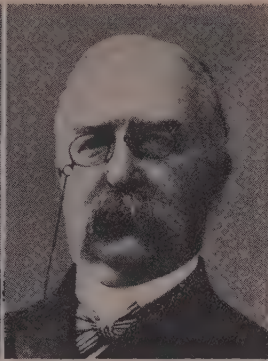
George P. Upton



W. S. B. Mathews



William F. Apthorp



Louis C. Elson



James Huneker



Theodore Presser

The End of an Important Musical Era

By WILLIAM ROBERTS TILFORD

WITH THE RECENT PASSING of the eminent musical critics, William J. Henderson and Richard Aldrich, an era of American musical formative development terminated—an era of which all American musicians may be extremely proud. To this splendid coterie of idealists, including George P. Upton, William Smythe Babcock Mathews, William F. Apthorp, Louis C. Elson, Henry T. Finck, Philip Hale, Henry E. Krehbiel, William James Henderson, James G. Huneker, Philip Henry Goepp, and others, fell the momentous task of moulding public opinion during a very important period. These valuable men found themselves confronted with a field of somewhat extraordinary nature. Music had advanced to a position in which a great reservoir of masterpieces stood ready to be opened to a public which was music hungry but did not quite grasp the significance of the creations of the great masters from the pre-Bach and pre-Handel schools to Wagner and Brahms. Guides were necessary to blaze the way to open new roads, and to point out the beauties of this or that new aspect of music.

Previous American critics, John Sullivan Dwight (1813-1893) Alexander Wheelock Thayer (1817-1897), among others, had appealed to a far more limited group of readers, fairly well informed in music; but, with the advent of the new circle, the general press was awakening to the news value of the spreading interest in music and the critics were called upon to set themselves up as pioneer popular educators for the art.

Most of these men were at times very closely associated with the late Theodore Presser, and several continually took advantage of his sage advice in general musical policies. We have seen many lengthy and important letters he wrote to some of these men, suggesting constructive ideas;

and although Mr. Presser himself was not a newspaper critic, his unusual journalistic position made him most influential in this field. As a boy, your editor came to know most of these notable writers, many in their old age, but still active. In fact, some of their most constructive and progressive work was done in their advanced years. All were granted long lives. At that time many were regular contributors to *THE ETUDE*. Later others were induced to take part in the making of this magazine. Their participation in the history of our publication has been incalculable and irreplaceable in its value. Trained journalists, men of wide experience and extensive travel, many with a splendid academic background and others with very precious humanistic and literary gifts, they understood the musical and educational conditions of America and when commissioned to write an article upon a special subject they devoted unusual skill and research to the matter, with the result that *THE ETUDE* from 1895 to 1925 became a repository for musical information and musical counsel which is still a standard for the editors.

We are happy to say that, in the great libraries of the world, the files of bound volumes of *THE ETUDE* are very highly valued and are now accessible to millions for reference. Since 1920 *THE ETUDE* has broadened the horizon of its policy of keeping up with the times; but it never has been swayed from the high ideals and educational goals of the founder, whose vision was in every sense remarkable. Therefore we feel very strongly that there will always be a need for virile, readable, practical articles relating to the fundamentals of the art and its masters. The great critics we have apostrophized, we hope with adequate justice, as their labors have been monumental, had in some instances the benefit of instruction under the finest teachers of music, others were partly self-taught, some

turned from other professions to musical criticism, but each had his particular and important place in the musical sun.

May we suggest to club leaders, who are in search of unhackneyed programs during the coming year, that a very engaging season might be arranged by taking serially these famous writers upon music and devoting a day to the work of each, a Huneker Day, a Finck Day, an Elson Day, a Henderson Day, and so on. Any good library will supply the material; but if this is not immediately at hand, their representative books may be secured from your dealer at inconsiderable expense. Their opinions, which have done so much to shape our national musical life, were by no means transitory. Most of them are quite as valuable to-day as when they were written, and at some future time a historical anthology containing the thought of the finest critical minds of this important American musical epoch will surely be brought forth. The late Henry T. Finck, years ago wrote to your editor urging him to reprint in *THE ETUDE* articles which originally appeared in the '80's and '90's, saying, "These articles from great musicians and great critics are classics and are incomparable. They will never grow old."

More especially that our younger readers may make acquaintance with them, we think that it is at this time fitting that we present very brief vignettes of the careers of these men to whom musical art in our country owes so much.

George Putnam Upton (1835-1919), born at Roxbury, Massachusetts, while belonging to a somewhat older school, had a mind of great youthfulness and practical activity. He graduated at Brown University in 1854; in 1855 became city editor of the *Chicago Native Citizen*; from 1856 to 1861, of the *Journal*; from 1861 to 1885, on the editorial staff and acting music critic of the *Chicago*

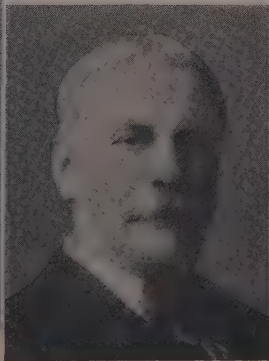
Tribune. It is said that his musical criticisms were the first ever to appear in a Chicago paper. He was founder and first president of the famous Apollo Club. He had a genial and popular style, and his many books had an immense sale which still continues.

William Smythe Babcock Mathews (1837-1912), born at Loudon, New Hampshire, his early musical training was local. Later he studied at Lowell and at Boston. On the whole he was largely self-trained but acquired an astonishing proficiency. He taught in the South during the Civil War but moved to Chicago in 1867 to take a position as organist at a large Methodist Church. In 1868 he became music editor of the *Musical Independent* and later became critic of the *Chicago Times*, the *Morning News* and *The Tribune*. In this pioneer field, along with George P. Upton, he did a sound and excellent work in acquainting the greater public with the significance of music in every day life. In 1891 he founded and edited the monthly, *Music*, a really fine publication which was discontinued many years ago. He wrote many important books as well as editing, under the direction of Theodore Presser, "The Standard Graded Course" which has been the main highway to pianistic proficiency for millions.

William Foster Apthorp (1848-1913), born at Boston, Massachusetts, and graduated at Harvard in 1869. He was a pupil of John Knowles Paine and B. J. Lang. While in Harvard he was assistant pianist and cymbalist for the Pierian Sodality Orchestra. In 1868-69 he was the conductor of the Society. He taught at the Boston National College of Music and at the New England Conservatory. He became music critic for the *Atlantic Monthly* in 1872, and for the *Evening Transcript* in 1881. He for many years wrote the scholarly program notes for the Boston Symphony Orchestra and also produced many books.



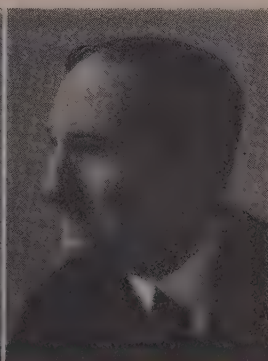
Henry E. Krehbiel



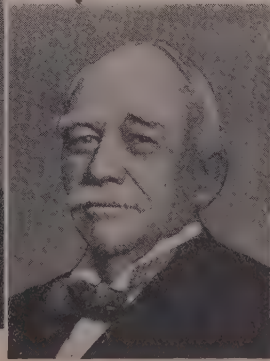
Philip Hale



Henry T. Finck



W. J. Henderson



Richard Aldrich



Philip Goepp

Louis Charles Elson (1848-1920), born in Boston, Massachusetts, studied singing in his youth, and later took up musical theory with Karl Gloggnier-Castelli at Leipzig. He became editor of the musical papers *Vox Humana* and *The Music Herald*, in Boston, and acted as correspondent for the *Musical Courier*. He later became the music critic of the *Boston Courier*, the *Advertiser*, and other publications. In 1881 he became professor of musical theory and lecturer upon musical history and the orchestra, at the New England Conservatory. He was one of the most popular of all musical lecturers and made hundreds of addresses in many parts of the country. His gift of humor was irrepressible. Many of his published books had very large sales, and his translations of German songs were exceptionally fine. His son, Arthur Elson (1873-), Graduate of Harvard (A. B.) and Massachusetts Institute of Technology (S. B.), also has attained fame as a critical writer but chiefly as the author of many successful books upon music.

Henry Theophilus Finck (1854-1926), was born in Bethel, Missouri, but brought up in Oregon. Graduated at Harvard in 1876, where he studied under J. K. Paine. He studied a year in Germany and became intimately acquainted with the works of Wagner, at a time when interest in them was rapidly developing in America. His "Wagner and His Works," published in 1893, was the most comprehensive work upon the subject to appear up to that time. Finck spent in all about five years in Germany studying anthropology and comparative psychology. While he was one of the best schooled of all American critics, he had the writer's gift of saying what he had to say in very smart and interesting fashion. In 1877 he started writing for *The*

Nation and the *New York Evening Post*; and for decades his criticism and observations became the standards for many other writers. A real genius, his pen ventured into the field of travel, romance, dietetics and garden lore, in all of which he was markedly successful. He was a man of inviolate ideals and sought conscientiously to help in improving the thought upon all questions that were presented to his fine mind.

Philip Hale (1854-1934), born at Norwich, Vermont, and began his musical work in early youth, when he was organist at the Unitarian Church in Northampton, Massachusetts. He graduated at Yale in 1876 and was admitted to the bar at Albany, New York, in 1880. Music claimed him however, and he studied with Dudley Buck and later in Europe with Haupt, Faisst, Rheinberger, Guilmant, Raif, and others. After considerable work as a professional musician, he turned to criticism, writing for the *Boston Post*, *Boston Journal* and the *Boston Herald*. For years he edited the programs for the Boston Symphony Orchestra. Gifted with a brilliant and humorous pen, his vigorous articles did much to popularize music in America.

Henry Edward Krehbiel (1854-1926), born at Ann Arbor, Michigan, he studied law at Cincinnati, but preferred journalism. In 1874 he became musical critic of the *Cincinnati Gazette*. He moved in 1880 to New York and became music critic of the *New York Tribune*, in which his very human and effective articles soon found a wide appeal. In 1909 Yale conferred upon him the degree of A. M. He was made, in 1901, Chevalier of the Legion of Honor, for his services to French music and French art.

William James Henderson (1855-1937),

born at Newark, New Jersey, graduated in 1876 from Princeton, receiving his A. M. in 1886. He studied voice with private teachers, but was chiefly self-taught in theory. He had the mind of a mathematician and was extremely exact in his appraisals, but had a fine sense of humor. His great critical work was done for the *New York Times* and the *New York Sun*. He was one of the fairest and most dependable of all critics. He also made a reputation as an expert in navigation.

James Gbbons Huneker (1860-1921), born in Philadelphia, Pennsylvania, studied piano as a boy with Michael Cross, and later in Paris (1878) with Theodore Ritter and then in New York with Rafael Joseffy. For four years he was an assistant teacher to Joseffy at the National Conservatory in New York. He was the first editor of *THE ETUDE* engaged by Mr. Theodore Presser, and made an irreplaceable contribution to this magazine in its early days. He wrote for many New York papers, including *The New York Recorder*, the *Morning Advertiser* and the *New York Sun*. His splendid mind, however, was international and leaped over the boundaries of music into the realms of the drama, art and literature. This, with his extraordinary imagination, and his flair for appropriate words, made him one of the foremost essayists of all times, in his field. Widely recognized as a real genius, we may safely say that there will never be another Huneker.

Richard Aldrich (1863-1937), born in Providence, Rhode Island, was a graduate at Harvard University, 1885, where he was a pupil of John Knowles Paine. At first music critic of the *Providence Journal*, he became the private secretary of United States Senator Dixon and removed to

Washington, where he became critic upon the *Washington Evening Star*. Later he went to New York as assistant to H. E. Krehbiel on the *New York Tribune* and then in 1902 went to the *New York Times*, where he remained for over a quarter of a century. His genial personality and his broad aspect of life won him the high regard of educators here and abroad.

Philip Henry Goepp (1864-1936), born in New York City, and spent most of his life in Philadelphia. He studied music with P. B. Sparks in New York, and then entered Harvard where he studied with J. K. Paine, graduating with honors in music. He next entered the University of Pennsylvania, where in 1888 he graduated with LL.B. He was admitted to the bar and practiced till 1892. His musical studies were continued in Philadelphia, with M. M. Warner, D. D. Wood, and Dr. Hugh A. Clarke. While he did much critical writing for the press, he is best known for his valuable popular works upon the symphony.

While the foregoing list includes by no means all of the splendid critics and writers, it at least gives an outline of the work of some of the best known. Of the eleven men mentioned, seven were college graduates and four had no college training. Four of the number were Harvard graduates. James G. Huneker will probably stand in the future as the critic with the greatest prescience and constructive imagination. The books written by these men, as listed in a musical dictionary, total one hundred and ten, but the number is probably much greater—a veritable library of real significance in our national musical development. The influence of Harvard University and of its famous Professor of Music, John Knowles Paine, stands in sharp outline in this picture.

The Kitchen Symphony Orchestra

A Recital Program Novelty

By GLADYS M. STEIN

TO RELIEVE the student recital of monotony there should be always one "novelty number" on the program; and the finding of something suitable for this purpose is a test of the teacher's ingenuity. Many musical compositions are capable of a "dressing up" that will make them decidedly entertaining; as, for instance, the *Kitchen Symphony* by Kling, which will be particularly appropriate for a "Fathers and Mothers Evening."

This piece is a little difficult for very small pupils, but those from ten to fifteen will find it quite within their ability. Any number of players may be used. There should be, however, no more than fifteen, if only one piano is used; or there is danger of the "kitchen instruments" drowning out the melody played by the piano, so that the audience will get too much of the impression of a visit to a boiler factory.

The time required to learn this number will vary according to the age and advancement of the children. Three girls of twelve, thirteen and fourteen mastered it in six evenings. With younger children it would take several weeks, or even a month, to learn it thoroughly.

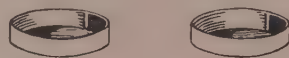
A folding clothes rack is just the thing to hold the instruments on the stage and to give the kitchen atmosphere. This might be placed directly back of the piano seat, so that the players may easily reach the instruments.

For instruments, glass tumblers are the most tuneful, especially the very thin varieties. For the highest notes, thin wine glasses give a clear and brilliant tone. Each player may manipulate several glasses which have been tuned to the desired pitches by being filled to the correct level

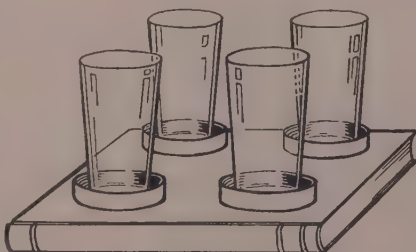
with water. These glasses may be compared with the piano; and each should be marked so that it will be known just how much water it should contain. Extra glasses should be on hand, so that the accidental breaking of one will not spoil the concert.

For striking the glasses, the small wooden mallets sold with toy glockenspiels are the best, although the tin ends of pencils, or silver teaspoons, also are good.

To hold the tumblers in place, tack small round, pasteboard box covers on a heavy book.

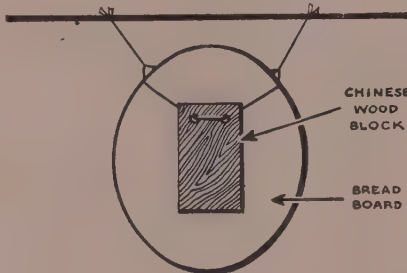


Tin can covers may be used, but they cause a ringing sound if the side of a glass happens to touch one of them. A book will hold four glasses and yet fit into the space at either end of the music rack of a grand piano.



If it is impossible to get any other board with a clear, ringing sound, a Chinese wood block may be fastened on the back of a small breadboard in such a way that the

audience cannot see it when the board is hung on the clothes rack.



Drumsticks and wooden mallets may be used for striking the wood block.

A large cookey-can of tin, with holes punched around the top and bottom, and with the cover laced on through these with bright colored cords, makes a fine-sounding drum. This may be carried on a strap in the usual manner. Give the drum and the tin pan parts to the boys, as they might get too energetic for the delicate glasses.

The tin pans may be fastened to the clothes rack with spring clothes pins, so that they may be removed quickly and dropped flat on the bare floor on the last note of the piece.

Cymbals may be made from tin pot-covers. Get the kind with wooden knobs by which they may be held. If the fingers touch the tin this spoils their sound. The player should vary the method of playing, sometimes using the sliding crash stroke, and sometimes a straight hitting together of the lids.

A large silver berry spoon may take

the place of a chime. Suspended by a string tied around the handle, it is possible to hold the spoon free from any contact. It should be struck with the handle of a silver knife. Different qualities of tone may be produced according to which part of the spoon is struck. Other chimes may be made from a chain of silver table knives. These should be tied about four inches apart, on a strong tape; and the tape may be fastened to the ends of the clothes rack or tied between the backs of two heavy chairs as here shown.



The chiming is very effective in the final measures of this piece. To play the chimes the handle of a silver knife should be dragged across the row of handles on the tape.

Many other household articles could be used as instruments; but there should be care that only those with good tone quality are selected. Also they should be so arranged as to get the best effects from all of them. But, though many instruments are possible of use, there are many times that only a few, say, three or four, are available. In this case each child may play on several kinds. One pupil at the left end of the piano keyboard may play on glasses,

(Continued on Page 684)



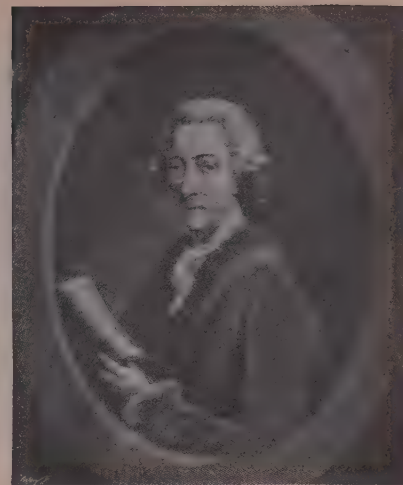
CHARLES DIBDIN
1745 1814

The first musician advertised to play on the piano.

The First Use of the Piano in a Concert

As an Accompanying and as a Solo Instrument

By CLEMENT ANTROBUS HARRIS



DR. ARNE

Composer of *Rule Britannia*

This reproduction is from an Engraving by W. Humphrey of the Portrait by R. Dunkarton. Dr. Thomas Arne wrote the first song known to have been accompanied on the piano.

THE PIANO was doubtless used in private for at least a half century before it was heard in public. It may even have been publicly used before 1767, but, if so, no record has come down to us, and the first of the two advertisements given herewith is believed to announce the earliest use of the instrument at a concert.

That the piano was invented about 1711 (whether by Father Wood in Rome or, as is more generally believed, by Bartolomeo Cristofori [written Cristofali by Maffei] of Padua, and later of Florence) is so widely known that one cannot but be surprised that for nearly fifty years an invention of such incalculable value should have lain almost dormant. Yet this was the case. Cristofori made but few pianos and no fortune out of them. The two Germans, Christoph Gottlieb Schroeter, who made important improvements in 1717, and Gottfried Silbermann of Dresden, seem to have been the first to amass fortunes through this new form of dulcimer, the hammers in which were to be worked by means of a keyboard.

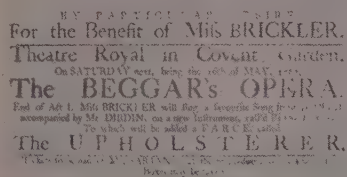
In England the harpsichord held undisputed sway till the arrival in London, in 1760, of a dozen working pianoforte manufacturers from the continent in search of employment. They preached the gospel of the hammer, as against the plectrum, with such effect, among both the public and the harpsichord makers, that they came to be known as "The Twelve Apostles."

The Piano Makes its Bow

AS NEITHER the voice nor any solo instrument of the civilized world, except the organ, is ever used for long without a piano to support it, we need not be surprised that the latter made its bow to the public, not as a solo, but as an accompanying instrument. That this was so is evident from a Covent Garden playbill, a replica of which is here given, and which, in addition to its express description of the piano as "a new instrument," is the earliest printed reference to the public use of Cristofori's invention at present known.

The "Mr. Dibdin" mentioned was, of course, the Charles Dibdin afterwards to be laureated as the "Tyrtæus of the British Navy" for his famous sea songs, *Tom Bowling*; *The Lass that Loved a Sailor*; *The Jolly Young Waterman*; and dozens of others. At the time, he was a young man of twenty-two, favorably known as a singer, actor, and composer. When surnames were in the making, a man frequently took one from the place of his birth; and, among musicians, Dunstable and Palestrina are well known instances. Dibdin's grandfather reversed the process

and gave the name of Dibdin (sometimes spelled Dibden) to a hamlet near Southampton, England, which, as a manufacturer, he had founded.



The First Advertisement of the Piano in England

Dr. Arne was one of the leading English composers of the eighteenth century. Undoubtedly his best known work is *Rule Britannia*, though *Where the Bee Sucks* may commend him more to those who prefer poetry to patriotism, or who were born outside the shadow of the Union Jack. His second oratorio, "Judith," mentioned in the playbill, was produced on February 27, 1761, and is worthy of note, not only as containing the first song accompanied in public on a piano, but also as the first oratorio, the soprano part in the choruses of which was sung by women, this innovation not having been introduced, however, till in a performance at Covent Garden Theater, on February 26, 1773. In all previous oratorios it had been sung by boys, though women had in some cases sung the soprano solos.

I think the only name on this extremely interesting playbill, unknown to students of musical history is that of "Miss Bricklee," no particular of whom has it been possible to find. Doubtless she was a leading singer at the time, and would probably be taking the part of Polly in the "Beggar's Opera." It was quite customary in the eighteenth century to introduce songs or other items between the acts of an opera—items which had nothing to do with the opera itself.

That the "Beggar's Opera" should have been chosen for a "Benefit Night" is proof that it was still the best "draw" forty years after its first production. The story of its popularity forms one of the most romantic chapters in the history of opera. It was this work which gave rise to English Ballad Opera, and the success of its bicentenary revival in London in 1927 surprised even the promoters.

Long Live "The King of Instruments"

NOT FOR LONG, however, had that instrument, which has since been developed into "a veritable chamber orchestra," to wait before its suitability for solo work was made manifest. And it seems most apt that it should have been to a member of one of the greatest of musical families that we should owe this recognition of the possibilities of one of the greatest of musical instruments. It was Johann Christian Bach, youngest surviving son of Johann Sebastian Bach, and known as "the English Bach," from his long residence in London (1762-1782), who first showed a preference for

the piano as against its predecessors. The pivotal period was the year 1768, for from this time all of Johann Christian Bach's clavier works were written expressly "pour le Clavecin ou le Piano Forte." Other composers, notably Haydn and Mozart, soon followed suit. And it was in this same year, 1768, that appeared the first advertisement of the piano being used as a solo instrument. This was in the *Public Advertiser*, London, and ran as follows:

At the large Room, Thatched House, St. James's street this day, June 2nd, will be performed a Grand Concert of Vocal and Instrumental Music. First violin and concerto by Sig. Pugnani. Concerto on the German Flute, Mr. Tacet. Concerto on the Hautbois by Mr. Fisher. Songs by Sig. Guarducci. Solo on the Viol di Gamba by Mr. Abel. Solo on the Piano Forte by Mr. Bach. Tickets 10/6 each.

It is in the highest degree probable that the instrument Bach played on was one of Zumpé's pianos, for he had bought one,



THE FIRST BROADWOOD SQUARE PIANO

The Type of instrument probably used by Dibdin and certainly by Bach

paying £50 for it, "this very month," according to a contemporary chronicler. (Surely the previous month, May, was intended, unless he bought it the day before the concert!) Zumpé's instruments were square in shape (those made in London previous to his all had been "grands"), the tone sweet, the touch good, and, as they were distinguished for power of expression and the price was low, the maker had difficulty in supplying the demand for them in both England and France.

Bach's programs at these concerts were drawn "from the best German masters"; and it is said to have been to his rendering of these that the subsequent phenomenal progress of the piano was in a large measure due.

The Etude Interest Contest

THE ETUDE is proud of the splendid response to the recent "Etude Interest Contest," from so many faithful practical readers.

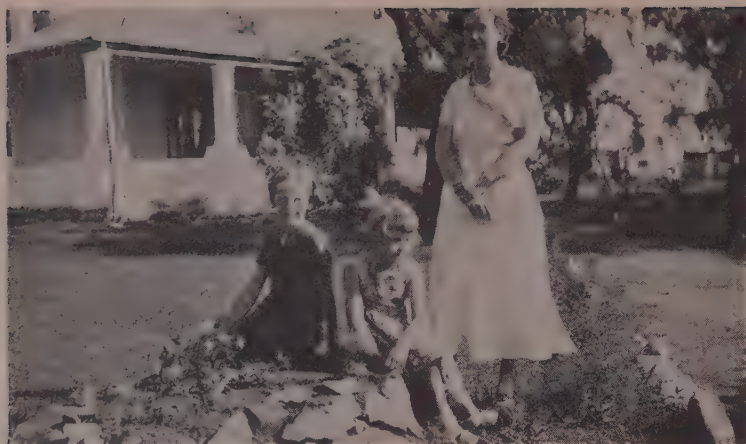
As in all contests, only a few (three in this case) can win; but we know that all will feel that they have at least had a helpful part in the constructive program of THE ETUDE, and the Editors are sure that your magazine will benefit by your coöperation.

The contest will be extremely difficult to decide, because of the highly intelligent and sincere character of the papers received.

The Editor has taken upon himself the personal task of reading every paper submitted. This will require weeks of his spare time, but those read thus far indicate that this will be a most interesting and compensating experience. Thereafter, other members of THE ETUDE staff will read the papers, and then the most likely contestants will have their papers placed in the hands of other independent judges of high standing in the music world.

We must, therefore, ask our contestants from all parts of America, South America, Europe, Asia and Australia, to be very patient, because it will require many months before an adequate and impartial decision can be reached and the three prizes awarded.

The main outcome of this contest is the fine spirit of our friends who have gone out of their way to help us to make THE ETUDE a more interesting and useful magazine for all of its readers.



Music After Marriage

A Few Words to Musical Wives

By DOROTHY H. GREENWAY

A South African mother tells how she kept her music study up under difficulties

We of THE ETUDE, in reading countless letters from all over the world, have concluded that in no way is musical knowledge and ability, which have been acquired in youth, more valuable than to the wife and mother, who makes them a part of the cultural development of her family. The adult woman, who permits her musical ability, earned by hard work, to melt into insignificance after marriage, is like the gardener who plants beautiful beds of flowers and then is too lazy or too indifferent to take care of them. Music is one of the most precious assets a mother can possess.—Editor's Note

IT SEEMS such a pity that so many women give up their music after they get married. In particular I am referring to the study of the pianoforte, as this seems to be the most usual instrument to be studied.

"Oh! I never have time to practice now. What, with running the home, seeing to meals, husband and children, sewing, mending, social life, and so on, it is quite impossible," is the plea most of the culprits put forward.

Do they never consider the waste of time and money involved, when they let their music go? In many cases of which I know, parents have stinted themselves, and gone without things, to enable their children to study music. Of course I don't say that the money has been utterly wasted. As long as the student reaches a certain point of competency, he or she will always be able to pick up the threads again, if so desired. Music, like any other subject, once thoroughly learned, never can be wholly forgotten again. But the most of women after marriage get into a rut, or lack the necessary incentive to start them on the right path again. Perhaps some husbands are not very fond of music, and give them no encouragement. Perhaps some wives are just naturally lazy, and need a little judicious prodding.

A Diagnosis

Now, TAKE my case. I am over thirty years of age, and have had no piano lessons since I was fifteen. I can truly say that I have never before been able to play as well as at present. I have learned more about music in the last few years, than I ever knew before. Perhaps I am lucky in having a husband who is very fond of music, and although unable to perform himself, he is always ready to listen. Then I am determined that I shall not belong to that type of wife who gives up her music just because she is married.

For some years after our marriage we didn't have a piano; and I always felt that there was something lacking in our home. When I did eventually have a piano of my own—although only a second hand one,

of doubtful age and rather shabby appearance—it became the most prized article in my house.

In return for all the pleasure it gives me and others, I see that it is kept regularly tuned, polished and cleaned. To me, it is almost a living thing. An object on which one can produce such beauty of tone, cannot be without a soul of its own, surely. If I leave it for some time, and it begins to look a bit dusty and shabby, I feel positively guilty every time I look at it. It seems to stand there so reproachfully.

This piano, which I rescued from an auction room, had been originally for years in a hotel, suffering many indignities in the way of spilt liquor on it, and possibly in it, cigarette-end burns, and a loud pedal worn out from much foot thumping. Its tone at first was hard and jangly, and I felt most disappointed with it, and at one time nearly got rid of it. Perhaps my imagination is more vivid than other people's, but it seemed to me after a while, that it knew it was in a good home, and having fair and right treatment, for it gradually seemed to improve in tone, and the action became just right for me, until now it satisfies my most exacting moods. In fact, most people remark when playing on it: "I like the tone of your piano, Mrs. Greenway; I can see it's been a good instrument in its day."

A Scheme at Work

ALL THIS is just in passing, I will now come to what I really want to tell you.

I wonder how many of my readers will be interested in the following plan, as adopted by myself. No two lives or circumstances are the same, but this procedure is what I have found to be the most satisfactory in my case.

I found recently that my fingers, left hand especially (Oh, that 4th finger!), were really too stiff to execute any difficult running passages. So I fell back on the good old homely scales and arpeggios, in various forms, including chromatic, as learnt by us all in our school days. I simply make time every day, even in my busiest days, to do just ten minutes of this type

(Continued on Page 686)

RECORDS AND RADIO

By PETER HUGH REED

THIS MONTH marks the return of one of radio's most important contributions toward the development of active participation of music in the home—the Home Symphony, which can be neither seen nor heard in its entirety, because its membership is spread out over a very wide area. The Home Symphony, conducted by Ernest La Prade, which is heard on Saturday evenings from 6:35 to 7:00 P.M., is a program devised for the interest of amateur instrumentalists of all ages. All who play an orchestral instrument or the piano are invited to become members of this organization and to play along with it in their own homes during the broadcast. Parts for your instrument, and information on how to participate, as well as on the complete series of the broadcasts, are obtainable from the sponsors of this program, the National Broadcasting Company in New York City.

William Primrose, the English violist, who has taken up residence in this country, and who will be associated this coming year with activities of both the National Broadcasting Company and RCA-Victor, is one of the great instrumentalists of our time. A living proof of this statement is substantiated in his splendid performance of a "Concerto for Viola" by Handel, which Henri Casadesu arranged from skeleton notes left by the composer. Except for the beautiful elegy in the middle, this concerto is not of great weight, but Primrose's playing makes it seem more important than it is. (Columbia set 295)

Beethoven's "Quartets, Op. 18," along with his "First Symphony," are the most representative works of his first period. All except the fifth of the series, the "Quartet in A major," have been for a number of years available on records of representative performances. Since many of these have been contributed by the Lener String Quartet, it is perhaps fitting that first domestic release of No. 5 should emanate from them (Columbia set 301). The "Quartet in A major" is a "light-handed adventure," with a delicately melodic first movement and a gossamer minuet such as is seldom encountered in Beethoven.

Chopin, of Polish ancestry, loved his native country and hated its oppressors. In his polonaises—native processional dances—he expressed his admiration of his country in no uncertain terms. The power, the splendor and the courage of his ancestry are voiced in these compositions, which, along with his mazurkas, represent his genius at its highest. It has been said that only a Pole can express the essential values of these works in performance, hence it is good to have an album set of them played by one of the most distinguished Polish artists of our day, Arthur Rubinstein (Victor M-353). Rubinstein plays the first seven for piano and the *Andante Spianato* and *Grand Polonaise in E-flat, Opus 22*, with appropriate fervor and a rare regard for the text. The recording here is resonant and lifelike.

Bach's "Concerto in A minor, for Violin," although somewhat more austere than the one in E major, is nonetheless a beautifully modeled work. In the performance given it by Menuhin (Victor) it is presented as a chamber composition, as Bach conceived it, rather than as a concerto for the modern concert hall, as it was in the Hubermann performance (Columbia).

Bach's "Suite in A major, for Violin and Harpsichord" (Musicraft set No. 3; players, Frenkel and Wolff) is a less impressive work. It seems too frankly melodic

for Bach (as a matter of fact its authorship has been questioned), and its style has no exact counterpart in his music as generally recognized. It is agreeable music, however, well recorded. The work is in seven short movements. The performance of the harpsichordist, Ernest Victor Wolff, is more inspired than is that of Stefan Frenkel, the violinist. Mr. Frenkel plays too "straight," and his tone is frequently lacking in essential nuance.

Two new recordings of chamber works of Beethoven, his "Trio in C minor, from Opus 1," and his "Sonata in C major, for Violoncello, from Opus 102," represent his genius at widely divergent periods. In the opening movement of the Trio, Beethoven at twenty-five struck his first decisive blow, according to Bekker, "for the new kingdom which was to be his own." The influence of Haydn is in this work, as in all of this period; but in the contrasts of the first movement, one of violence and melancholy, we mark the growing Titan laying the foundation for his greater utterances; and when we come to his "Sonata in C major for Violoncello," we are hearing music which is wholly Beethovenian in spirit. The American Art Trio give a satisfactory performance of the trio (Musicraft set No. 2). The violoncello sonata is more formidable material, a work of arresting quality "whose musical exterior conceals an imaginative impulse which reaches out boldly beyond the limits of conventional expression." Because Casals and his new partner, Horszowski, perform this work with rarely persuasive artistry, we recommend it unreservedly to all lovers of chamber music.

Tschaikowsky, it has been aptly said, wore his heart upon his sleeve. This is borne out in his *Fantasy-Overture, "Romeo and Juliet,"* which was inspired by the singing actress, Désirée Artôt, who jilted the composer to marry another singer. In this score, Tschaikowsky captured much of the beauty and charm of Shakespeare's immortal love story. The wide popularity of this music makes lengthy comment unnecessary here. Suffice it to say that a new recording by the Boston Symphony Orchestra, under the direction of Koussevitzky (Victor set M-347), realizes the spirit of this music in a truly definitive manner.

Weber's overtures to his operas "Der Freischütz" and "Euryanthe" rank in concert halls of to-day more as tone poems than as dramatic outlines to operas. A new recording of "Der Freischütz," made by Sir Thomas Beecham (Columbia), is distinguished for its clarity of line and lack of sentiment, while for clean-cut playing and orchestral brilliance in recording, a new version of the "Euryanthe" by Boult and the British Broadcasting Company Orchestra (Victor) takes precedence over any forerunners.

Recommended: a brilliant recording of Thomas' *Overture to "Mignon,"* by the Boston "Pops" Orchestra (Victor); a charming miniature quartet by Rieti, pupil of Respighi, superbly performed by the Pro Arte Quartet (Victor); three songs by Graener, sung by Hüscher (Victor-4365); a charming trio for two flutes and violoncello, by Haydn (Musicraft); an early Verdi overture, to his opera "Giovanna d'Arco," played by the Milan Symphony Orchestra (Columbia); a suite for flute and piano, "Players of the Flute," by Roussel (Columbia); and Gamut's recording of Purcell's "Harpsichord Suite, No. 7" and *Toccata in A minor*, as played by Ernst Victor Wolff. These provide a musical feast for various tastes.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Common Points in the Playing of Wind Instruments

By MARK H. HINDSLEY

Assistant Director of Bands, and Associate Professor in Music, University of Illinois

THE TEACHING of wind instruments presents many diversified problems which are peculiar to each particular variety; yet there are many problems in the playing of wind instruments which are common to all. These have to do with what goes on behind the instrument, or, in other words, with the player himself. The things that go on within the instruments may be considerably different; but the motivating power behind them is generated by the players in much the same way. If we are particular enough and careful enough about what goes into the instruments, our worries about what comes out will be cut to a minimum.

To approach the study of the player's "mechanism," let us first see what it is we are trying to accomplish with it.

The foundation of all perfect playing is the simplest unit of all—the perfect tone. Just as most of us did not learn to read until we knew the letters of the alphabet; just as we did not learn to run until we could walk; so we should not expect to play a piece of music perfectly until we can play perfectly every tone in it. When one perfect tone is produced, then other perfect tones may be added to it, and soon they will accumulate to the extent of a complete number. We should constantly keep in mind, then, that no musical composition is played perfectly unless each single tone within it is perfect.

The perfect single tone has three parts—the "attack," the "body," and the "release." These parts are shown in the accompanying diagram.



The attack is the beginning of the tone. It should be very clear and concise. There should be no sound of any kind preceding the beginning of the actual tone. The body of a tone, not affected by certain expression marks or other called for interpretation, not only must be perfect in quality but also it must be uniform in pitch and volume. The release should be as shown in the diagram, tapering the volume from that of the body down to a point of silence. It should be made quickly, but not abruptly; gradually, but not lengthily.

Getting the Tone

Now LET US SEE how we can produce this perfect tone on a wind instrument. The attack is the work of the tongue, supported by the breath. For a sharp decisive attack the tongue pronounces a syllable beginning with the letter "t" while for a more subdued attack the tongue moves less vigorously, pronouncing a syllable beginning with the letter "d." Only the tip of the tongue should move in the attack, with the rest of the tongue lying in the bottom of the mouth, still and relaxed. To aid the position of the back part of the tongue, it is recommended that the syllables "tah" and "dah" be used, or the word "thought."

The letters "t" and "d" can be pronounced with the tip of the tongue starting from various places in the mouth, and this position varies with the different instruments. The most natural place for the tip of the tongue to start from is at the top of the upper teeth, where they join the gums. It may, however, start from lower positions on the upper teeth, or even from the roof of the mouth back of the teeth. Again those letters may be pronounced by fixing the tip of the tongue against the lower teeth, leaving it there, and moving the part immediately back of the tip. The correct positions for the individual instruments should be considered separately. The important things now to be remembered are that the tongue must move freely and in complete relaxation, that it must never become tense and rigid, and that it must not affect or be affected by the action of the lips or jaws. The jaws must not move when the attack is made, nor, indeed, at any other time during the tone.

The body of the tone is the sound produced when the air column within the instrument is set into vibration by means of air from the performer's lungs, with the aid of the lips or reed. The proper method of breathing and breath control is one of

the most important factors in playing a wind instrument. Not only are correct breathing habits necessary for correct and skilled playing, but also they are essential in making the playing physically easy.

Breath, the Soul of Tone

NATURAL DEEP BREATHING forms the basis of correct breathing. One of the most famous instrumentalists of all time—Herbert L. Clarke—has said that playing a wind instrument is just as easy as breathing, if it is done correctly. If the breath is properly taken and controlled there is no problem of playing long tones and long phrases in the same manner as is done by the string instruments; and, if this is accomplished, the only chief advantage of the strings over the winds is overcome. Clarke says that breathing is ninety-five percent of cornet playing, and no doubt that is almost as true with other wind instruments. These things are mentioned so the student will have a proper respect for the importance of correct breathing and will adopt the proper attitude toward its study and mastery.

The student should learn to take a full supply of air into his lungs—it is always better to have too much than not enough.

When inhaling, let the diaphragm—between the waist line and chest—expand first, then fill up the chest completely, expanding chiefly at the sides. Do not raise the shoulders, or let any part of the body become tense. There should be a feeling of support from the diaphragm muscles, but the neck and arms and all the muscles must remain relaxed.

With the breath "reservoir" thus filled to capacity the breath may be "flown" into the instrument in such quantities as desired. The student must learn, however, to use the breath sparingly, making it go as far as possible, but, paradoxically, letting it flow freely. He will be surprised to learn, if he follows this advice, how really little breath is needed to play the instrument, and how long he can play with one breath. Extra pressure of the breath for more volume of tone or for higher notes may be obtained by blowing harder; if the player is properly relaxed this will push out the diaphragm.

The Tone That Serves

IN CONNECTION with the production of our perfect tone, we must first learn to take the breath properly, then to flow it out slowly and evenly; for the evenness of volume of the tone depends on the evenness of breath. During the tone there must be no movement of lips, jaws or tongue, as this would affect the pitch of the tone.

The release of the tone is accomplished simply by stopping the breath, and it should be as clean and clear as the dying out of the tone of a bell, though not nearly so drawn out. It should occupy only a very small part of the time allotted to the tone, yet there should be no "k" sound resulting from stopping the breath too suddenly, nor a "t" sound as a result of stopping the breath with the tongue.

Before attempting to play a tone on an instrument, the student should be able to make a perfect tone with his tongue and breath. This can be done by singing or whispering the syllable "tah," listening carefully to all three parts of the tone, and observing all the points mentioned above.

As suggested previously, good playing may be analyzed as a succession of perfect tones. Basically, there are three ways of playing a succession of tones. The first is the detached, or *staccato*, style, in which each tone is played separately, all of its parts distinct as in the single perfect tone. The opposite extreme is the style in which all the tones are connected without interruption, sounding as one single tone except for changes in pitch, with only one attack—on the first tone, and one release—on the last tone. This style is the true *legato*, although the term *legato* is reserved for an intermediate style. The style just described is called the "slur." The style which we shall call *legato* is really an articulated *legato*, the tones being attacked lightly without disconnecting them. This is the style used for moderate or slow moving song or melodic passages. The syllable

(Continued on Page 683)



SCHOOL BELLS ARE RINGING

Education has changed the lives of millions of boys and girls. Once a bugbear, it now is made a joy. Music contributes immensely to this, by its place in school activities. Let us hope that these eager youngsters already have enlisted in their school orchestra or band.

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music
appearing in
the Music Section
of this Issue

ECHOES FROM THE HUNT

By FRANK GREY

Apologies to the season is this number by Mr. Frank Grey for the October issue of THE ETUDE. It is the time of year when Nature beckons the huntsman with her most brilliant make up. In England, and parts of our own country, the brilliant autumn reds, yellows, browns and green form a tapestry for huntsmen streaking across the fields and glades in search of wily old Br'er Fox.

The six-eight rhythms, established in this music from the very start, are suggestive of galloping horses; and this galloping effect should be carefully sustained throughout.

Combined forearm and wrist attack will be found best for the right hand, against the galloping wrist *staccati* in the left. Secure plenty of accent, as directed in measures 16, 17, 18, 32, 33, and 34.

The first section of this composition is in D minor, and the second in D major, the parallel major key. In the second section note that the melody lies in the inner, or alto, voice of the right hand, and that it is sustained while the upper part of the right hand preserves the galloping rhythm with accompanying chords.

The pedal is to be used very sparingly and to be applied only where marked.

LE TOREADOR

By FRANCESCO B. DELEONE

Although engaged in civil war, Spain still finds time for the bull fight. It is the national pastime and occupies the same place in that country that baseball, for instance, does in America. The hero of the bull ring is, of course, the Toreador, who in gala dress engages the bull after he has been enraged by the darts of the Picadors. The Toreador is expected to show much graceful daring in the use of his red cloak and Toledo sword; and it is the colorful atmosphere of this particular phase of the sport that Mr. DeLeone has attempted to catch in his music. Rhythms are typically Spanish throughout. Accents, phrasing and pedalling all are clearly indicated. Obey the indications in the text, implicitly. For instance, *Allegro con bravado*—fast with brave mien. *Marcatissimo*—well marked in the superlative degree.

Be certain to observe the chords marked with the *sostenuto* sign—the little line over the notes; since these are very important to the rhythmic swing. Let the sixteenth notes in the right hand be clearly articulated but never hurried. Most of the phrase releases should be made rather sharply. It will be noted that most of them show a *staccato* mark on the last note of each slurred group.

Give all resonance possible to the sustained melody in the section in D major—beginning with measure 45. This melody is heard in octaves between the soprano voice, right hand, and the tenor voice, left hand. Play the ending with a brilliant flourish such as would be expected from a victorious Toreador.

GONDOLIER'S LOVE

By CHARLES DALLIER

There are so few really fine piano teachers born into this world of ours that one cannot help but pause and pay tribute when encountering the name of a man who has won that distinction—even though the name be a *nom-de-plume*, as in this case.

Charles Dallier was the pen name of Constantin von Sternberg, at one time one of the foremost piano pedagogs in America, and a man whose influence will be felt for generations to come, especially in Philadelphia where he taught so successfully and from whence have come so many well trained pianists to carry on here and abroad.

The first theme of *Gondolier's Love*, played *andante*, is in E minor and the melody lies in the left hand. Give to it your best singing quality, and let the accompanying chords blend harmoniously.

In this section beginning at measure 17 the theme is taken by the right hand, while the left supplies an active rhythm suggestive of the gentle rocking motion of the gondola.

The piece is in the lyric style throughout, and it should be played in the manner of a nocturne.

MIGHTY LAK' A ROSE

By NEVIN-FELTON

This piece of Nevin's, known the world over as a song, makes in this month's issue of THE ETUDE what is probably its first appearance as a piano solo. It has been arranged in a cleverly pianistic manner by William M. Felton, who is a regular member of THE ETUDE staff and has contributed many interesting things in its pages. It is clearly edited, and consequently there is little left to be pointed out except, perhaps, to call attention to the melody in measures 17, 18, 21 and 22, where it is taken by the left hand.

This number should make an interesting addition to the teaching repertoire and it will no doubt find immediate favor with teachers and pupils alike.

LADY CHARMING

By ARTHUR TRAVES GRANFIELD

This number, in novelette style, has all the characteristics of a gavotte. After a four measure *Introduction*, the first theme begins and is made up of contrasting *staccatos* and *legatos*. Be sure to preserve a steady rhythm in moderate *tempo* throughout the first section. In the second section, beginning with measure 21, the key changes to D-flat major—subdominant key—and considerable change in pace is indicated. The *accelerandos*, *ritardandos*, *allargandos*, and so on, are all clearly marked and need only be followed, as shown in the text, to insure proper interpretation. Be sure to observe the many slurs appearing in this piece. It is suggested that forearm *staccato* be used on all chords; and it would be advisable to make the most of occasional *legato* passages.

TWILIGHT THOUGHTS

By CHARLES WAKEFIELD CADMAN

This Reverie by Cadman is in lyric style, with the melody running along in the right hand, against a broken chord accompaniment in the left. Play it with your best possible singing tone, and be certain to observe the marks of phrasing which, when properly applied, give to the melody its "breathing." The first section is played at moderate *tempo*. In the second section, however, beginning with measure 33, the *tempo* brightens considerably and an air of mild excitement remains in effect until the end of the section where a modulation takes one back to the reëtrance of the first theme.

The use of the pedal, while simple, is important to the success of this number, which will make an interesting addition to

the piano teacher's repertoire, under the heading of "Pieces for the development of Tone." It should be also a welcome addition to a recital program.

REMINISCENCE

By CHARLES HUERTER

Here is a number whose freedom of style is typical of its composer, Charles Huarter. The melody flows along spontaneously, never at a loss in the matter of direction and accompanied by everchanging harmonies, another characteristic of Mr. Huarter's style. While, to be most effective, this number should be played in impromptu nature, almost as an improvisation, it would be the better part of wisdom to learn it first in orthodox fashion, paying strict attention to all the expression marks placed by the hand of the one who created it. Thus one can be certain of following the composer's wishes in the matter of interpretation.

If, after this process has been observed, the player still feels he has something additional to give in the matter of interpretation, I am sure Mr. Huarter will give him *carte blanche*, as does the writer of these notes!

IRISH AIR FROM COUNTY DERRY

By C. F. MANNEY

Here is a novel and artistic arrangement of the ever popular "County Derry Tune," by Charles Fonteyn Manney. It opens with a four measure *Introduction*, after which the theme begins in the upper voice of the left hand (for the first three notes) then passes to the lower voice of the right hand. This passing back and forth of the theme between hands is in effect throughout the first section, and care must be taken to preserve the *melody line* at all times. If there be any to whom the tune is not familiar, it might be pointed out that the theme is clearly marked by the use of *sostenuto* marks placed on all melody notes. Beginning with measure 18, the theme appears in the upper, or soprano voice of the right hand, with ever increasing fullness of harmonic background. A tonal climax is reached in measure 31, after which a gradual decrease in tone is in effect to the end, where the piece finally dies away on the last chord played *ppp*.

It should hardly be necessary to point out that the pedal will have to be used with the greatest of care.

ETUDE

By FREDERIC CHOPIN

This is perhaps one of the most popular of all Chopin études. It is known as the *Black Key Study*, because the passages in the right hand are limited entirely to black keys. It is most clever and ingenious and shows that Chopin, even when he deliberately set himself an awkward task such as this, must have been, or could not help but be, musical! This étude is interesting to play and beautiful to hear, in spite of the fact that it is a "stunt." It stands squarely on its own feet, as a piece of music.

As an étude, it offers, of course, many possibilities. It is fine for development of the right hand, especially demanding utmost clarity and clean finger work—and this on black keys. However, the feeling of slipperiness and uncertainty can be somewhat alleviated, if one remembers to play with slightly flat fingers. This, to use a term of our modern mechanical age, gives the fingers more "traction" on the narrow

black keys, which in themselves offer very little purchase for the fingers. Another good method of practice is to play this étude on the white keys—that is, in G major, using the same fingers as in the original key. Such a change will often prove an effective means of cleaning up muddy spots in passage playing.

In giving a lesson on the *Black Key Etude*, one, of course, could easily fill many pages. Obviously in these columns there is not sufficient space for that—and the writer notes with alarm that there are still quite a few numbers to be analysed for this issue.

A MORNING SUNBEAM

By FLORENCE B. PRICE

The "First Graders" begin this time with *A Morning Sunbeam*, a piece which requires two hand positions—each remaining within the five finger span. In the first section, the theme is in the right hand against a broken triad accompaniment in the left. In the second section the left hand carries the melody against a two note slur as accompaniment in the right. Altogether this makes a very satisfactory first grade piece, with its several valuable points of pedagogy as well as offering an interesting tune to the pupil.

LIKE FLOWERS NODDING THEIR HEADS

By GERTRUDE KEENAN

Another first grade piece which can be made very useful in the matter of developing phrasing. The first four measures of the right hand present a melody in two note slurs, while the second four measures show an extended phrase to be played with finger *legato*. Against these varying phrase groups, the left hand plays an accompaniment of short two and three note slurs; so that, altogether, the *drop, roll* attack comes in for plenty of application in this short piece.

In the second section the left hand plays the melody against two note chords in the right. Words are given to help to give atmosphere to the piece.

THE OLD KITCHEN CLOCK

By MARGERY McHALE

This little piece offers an interesting study in *staccato* playing. It is well to begin the development of *staccato* playing early in the pupil's career. We have, of course, just as much variety in *staccato* playing as in *legato* playing, if the various touches are developed—finger *staccato*, forearm *staccato*, wrist *staccato*, combinations, and so on. And the sooner the youngster begins to experiment with *staccato* touches, the better. In this the *staccati* are intended to imitate the ticking of the old kitchen clock, as indicated in the title.

The whole piece is *staccato*, except for the third line, which is sustained and offers as a consequence a bit of contrast.

The clock runs down in the last two measures, where a *ritardando* and *diminuendo* are in effect.

SWEET DREAMS

By MANA-ZUCCA

Mana-Zucca is another composer who has contributed many fine things to the piano literature. This time THE ETUDE presents a simple little Grade Two number from her pen. It develops finger *legato* in the right hand and later, alternating *legato* and

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THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



System in Sight Reading

I started taking piano lessons at eight years of age and actually got through five grades eventually, but I cannot remember a time when I did not play by ear. Even against my teachers' wishes I played by ear. I did not mind a fair amount of scales, arpeggios, and so on, but I hated to read notes. Although I never buy popular songs, I can play most of them after I have heard them on the radio a few times. Now I would like to improve my reading. Can you tell me what type of music is best for this purpose? I would appreciate an outline I could follow.—G. O., Michigan.

Teachers who do not encourage playing by ear are very short sighted; or perhaps I should say, short eared! All students ought to be taught to play by ear. Those who do so naturally, must be helped to make constant improvement. All should be given weekly assignments. If this were done, teachers would have less difficulty insisting upon careful practice of the sight reading assignments so necessary to balance their pupils' musical diet.

Read everything easy that you can lay your hands on. The compositions should be considerably simpler than you are technically able to play. Do not disdain first and second grade pieces, but read even the "baby" pieces conscientiously. Whenever a number looks too easy, set yourself a task; read it very lightly and fast without once letting yourself stop; or read it slowly in a transposed key (don't stop for anything!). Do the reading regularly at the same time every day—limiting yourself to fifteen or twenty minutes. Borrow books and pieces from former teacher and friends, or from the public library. Music stores too, have stacks of old popular music which can be bought for a few pennies. Take any easy piece from THE ETUDE, say aloud its key signature and time sign, count one measure very slowly, get your fingers ready on the piano, glance at the first measure a second or two, then look away from the music (but not at the keyboard) and try to play as much of the measure as your eye remembers. Never mind if you cannot play all of it. Go at once to the second measure—repeating the process through the whole composition. You will have no difficulty if the piece is easy enough. Don't be in a hurry to select more difficult pieces, but rather train yourself to take in longer groups of notes in simple pieces, two measures at a glance instead of one. One important objective is to school yourself to grasp quickly the essential features of the music—the bass tones on accented beats, melodic lines and rhythmic patterns. Above all, keep the pulse moving and play lightly and relaxedly.

Loses Her Nerve

I am an advanced student in music, but have a lot of trouble when it comes to concert work. I seem to lose my nerve. I know my work, and play whatever I plan, but I am so nervous that it makes me blunder. My hands are trembling the whole time. Can you suggest something I can do that will help me overcome this.—A. J., New York.

I smiled a wry, sad smile when I read your question. Don't you know that practically all good singers and instrumentalists, including very great artists, suffer from stage fright? Like you, their hands tremble, their knees quake, their throats constrict, they must constantly fight not to "lose their nerve" (as you aptly call it). I know of one very fine pianist, so "petrified" from

Send Short Letters Only, Please

Mr. Maier does not answer personally letters intended for these columns, but only through this Department. We earnestly request that inquiries be made as short, direct, and practical as practicable, so that we may help as many readers as possible. Letters of *More Than One Hundred Words* cannot hereafter be considered. We also suggest that, when possible, our readers investigate previous issues of THE ETUDE, for answers solving problems similar to their own; as we cannot give space to needless repetitions. Many have saved the Teachers Round Table Department for years, for reference purposes.

nerves that he could not even lift his head to look up at the conductor for necessary signals during a recent concerto performance. Another famous violinist's right arm trembled so violently that he was able to use only a small part of his bow during the first number of his program. Artists have been known to run away from concert appearances from sheer inability to "face the music."

From which one might probably conclude that playing or singing before an audience is a torturing, futile experience. Not at all! If you spend every moment of your practice time intelligently concentrating on the processes of learning your music technically, interpretatively and by memory, this concentration will soon become habitual and reliable; so that when the nerve attack comes you will be able to control your playing through the power to put your mind exclusively on the music. Then, even if you are "jittery" as you begin, each page will become less of a strain. Your bodily rhythm will grow steadily smoother until finally the music will flow unimpeded from you to the instrument. You may even experience that thrilling exhilaration of creation which obliterates all remembrance of fear, trembling, nerves, or anything else. These demons will probably return for the next performance, but by that time your concentration will have a still sharper point and the tussle may not be so fierce. We are all fighting on the same front, and, after all, it is worth any kind of a battle if even once in our lives, we succeed in kindling the spark that lights the sacred flame.

Finger Independence Again

I read THE ETUDE regularly and I must perforce take exception to something you said. You replied to a query saying that it is not necessary and might even prove injurious to the hand if those well known exercises are persisted in, which consist of depressing the keys (the five notes, you know) and then raising first one and then the other a number of times while the others remain stationary. These exercises are of the utmost importance and are a boon to the intelligent student, when they are learned under the careful tutelage of a watchful teacher. Why, man alive! Surely you know yourself that the ability to play evenly the five notes, c-d-e-f-g and back again, without jumping all over the keyboard in doing so, is the first thing one learns when one begins to study the piano. It is in this exercise and its various changes, namely, two notes, then three and then four, played while the others are quiescent, that the foundation for a loose wrist is laid. That is the first time the student begins to get some idea of what it means to play legato. Surely you know that there are precious few people who can give a real honest-to-goodness legato. No mother's son, or daughter, ever turned out a perfect legato with full arm movement. That is why the wrist comes in thereupon for special study. "A loose wrist" is the cry from morning to night. How many get it? I have attended any number of recitals and have been amazed at the vicious pounding of young and old. No, no, Mr. Maier, what you said is going to lead a lot of ignorant people

astray. To read that a pianist of your delicious smoothness, your polish, your lightness of touch says such things. There is no royal road to perfection nor to great piano playing; it has to be gotten by the restricted and narrow path called "exercises," and I grieve to see the tendency to throw overboard all the careful training by which pianists have arrived at their perfection.—O. A. J., New York.

I am indeed very sorry to have given you and other correspondents the impression that I have cast finger independence exercises into outer darkness. On the contrary, I am the staunchest believer in such indispensable adjuncts for the acquiring of pianistic control; and, like you, I consider five-finger exercises the absolute essentials of technic. My only quarrel is with the outmoded, unscientific manner in which such groups are practiced. Any physician will tell you that for the development of the coordinations required by piano playing, or any other such complex manual skill, it is unsound to set several sets of muscles working against each other. Yet that is just what you do when you hold down, for example, the fourth finger while the third and fifth are trying to articulate freely. No matter how lightly you depress the fourth, the playing of the others produces excessive contraction.

Can you and the others honestly say that finger independence and quietness of hand cannot be attained at least just as well by exercises which omit holding down one or more fingers? Each finger has so little weight that it must ask help, however meager, of the other fingers and also of the hand and arm, for efficient pianistic articulation. This aid cannot be freely given if the fingers are deliberately pitted against each other. No, finger independence can be achieved only through finger interdependence; therefore why make it so difficult, nay impossible, by setting up a grim tug of war from the very beginning?

On two other points I also disagree with you. There is no such condition during piano playing as a "loose wrist"; if there were, you could only play flabbily and impotently. The one way in which a wrist can be free and pliable is rotatively; and this depends wholly upon a light, floating elbow tip. It is unwise to center your thought on such a physical impossibility as a "loose" wrist; for you need to think only of a free, swinging elbow tip and immediately your upper arm, lower arm (rotating mechanism), wrist, and fingers are in properly playing condition.

Secondly, a "perfect legato" is sometimes best accomplished with the help of the hand and arm; indeed it is often highly desirable to play such legato with a full arm touch.

So there you have my honest convictions, after many years of experimentation in my own practice and teaching. Neither my students (who seemingly are not lacking in

finger technic) nor I ever have used "holding down" exercises. In a recent issue of THE ETUDE I gave some patterns which I use and recommend for independence exercises. Since this is such an important matter for all pianists and teachers, I append here the complete short finger-groups for the left hand, third, fourth and fifth fingers. These should of course also be adapted to the second, third, fourth, and the first, second, third. Each group is to be practiced first very slowly, loudly and softly, staccato and legato, with quick loosely flashing fingers and rotary "feel"; then very swiftly (softly), playing straight through to the last note of the group, the hand and arm bounding to the lap after the final tone. Quiet but free arm and hand always! When each group can be played swiftly and smoothly once, it should be repeated two, three or more times, without break. Hands together may be practiced, in contrary and parallel motion, only after perfect control by each hand singly has been attained.

Some useful patterns are,

54	3454
45	34543
545	435
454	4354
34	453
43	4534
343	4345
434	43454
35	4543
53	45434
543	5453
345	5354
5434	3435
54345	3534

These are only a beginning. Students are expected to practice them and dozens of other similar independence exercises, for years and years!

What Is Technic?

I want to tell you how helpful your page is to one who is not able to have frequent contact with the larger musical world of the cities and must work out most of her problems alone. I think I shall have your directions in a recent number of THE ETUDE, for memorizing, framed and insist that all pupils read the article every quarter. The printed words of a magazine piece are so much more imposing than teachers' directions. I wish you would write a similar article on the subject of "What Is Technic?" I am sure that many teachers are faced with the same problem as I, that of trying to convince pupils (and their parents) that wading through tons of Czerny, and similar Etudes is not technical study.—Mrs. A. A., Oklahoma.

Every year more piano teachers, like yourself, are happily becoming aware of the difference between pianistic facility and technic; that is, the former implying the ability to play notes at various speeds in more or (usually) less accurate fashion—to "get over the notes" is a good term for it—while technic is synonymous with control, or doing what you want when you want it. This latter is attainable only through years of hard intelligent, thoughtful effort.

Every opportunity will be taken by this page to make our American teachers "technic conscious," and all aids sincerely offered to pianists who aspire to acquire such control. Answers to questions may be somewhat delayed due to the number of letters sent to this department; but if correspondents will be patient we shall try to get around to all of them before too long.

The Meaning of a Musical Education

From a Conference with

NADIA BOULANGER

Prix de Rome from the Paris Conservatoire; Chevalier of the Legion of Honor; Head of the Department of Composition, Ecole Normale de Musique, Paris, and at Fontainebleau School of Music

Secured Especially for The Etude Music Magazine

By ROSE HEYLBUT

IF BY A MUSICAL education one understands quite simply the training of the ear and the stimulation of the faculty of listening, then everybody should receive it. Education, in its widest sense, should include the precise and accurate training of all the potentialities with which the normal person is born. Young children can receive such training long before they are ready for that stage of education which we associate with formal study. Little babies learn to distinguish between the different colors. Their muscles are trained. They are taught to coordinate vision and muscular control in reaching out for some gaily colored toy. This is not study, certainly, but it is a necessary part of education.

In this sense, then, a musical education can be profitably begun while its recipient is still a very young child. Differences in the pitch and intensity of tones, and in the quality of rhythms and instruments, can be perceived by children. Thus, a musical education in its first sense, begins with a sharpening of the perception of these differences, together with a building of a more personal and more complex acquaintance with musical elements. This is best undertaken, of course, in the home and under the care and guidance of the child's mother. It is impossible to overemphasize the importance of a mother's influence in shaping the musical awareness, and later, the musical taste of her child. The more musically competent the mother and the more she devotes herself to teaching her child musical values and musical differences, the better that child's chances for further musical development, and the more fertile the soil that his teachers to come will find.

Give All a Chance

BEYOND THIS GENERAL TONAL education of the ear, which should be properly counted as part of everybody's education, a minimum at least of formal music study should be given to all who feel the urge for it. It is not necessary to wait until evidences have been given of what appears to be a marked musical talent. Not all talents develop at the same rate. A child who matures slowly may ultimately make greater contributions to music than the one who seems to attain proficiency early and then shows himself unable to go farther. It sometimes happens that limited talents reach their full development early and then stop. Again, it can happen that a slower maturing persists better. For that reason mere proficiency is not always a good test, and every child should be given opportunity and encouragement to let his innate musical powers grow. A good musical foundation will certainly do no one any harm, and it will raise no false hopes.

The training of a child's ear should be most carefully undertaken. The child should be taught to distinguish between sounds that are simply sounds and those sounds which are musical. He should also be taught to distinguish between values of pitch, tone, rhythm, and quality. It is important that he hear good music at an early age, and that he be taught to look upon it as one of the distinctly pleasurable elements of life. Education of any kind must strive for a well-defined balance between free choice and obedience to discipline. It

The following article has been prepared by a representative of THE ETUDE, following upon a conference with Mademoiselle Nadia Boulanger. Mlle. Boulanger prefers not to be directly quoted, for the reason that, in her opinion, the complete question of "The Meaning of A Musical Education" opens up too many important avenues of discussion to be formally or finally settled in any one interview. During the second term of the scholastic year, 1937-1938, Mlle. Boulanger will fill the chair of a Visiting Lecturer at both Radcliffe and Wellesley Colleges.—Editorial Note.

is, therefore, a good thing to create, in advance as it were, a certain amount of good will towards music before the time for formal musical discipline begins. The child who is accustomed to hearing good songs and good instrumental pieces, sheerly for the pleasure they afford, will undoubtedly be more pliable material in the hands of the teachers who meet him later in his life and who undertake to explain why those songs and those pieces are pleasurable.

It is quite possible, however, to overdo music. Hearing good works has its value; but periods of silence are valuable, too. One may, perhaps, compare a musical diet to

an ordinary one. Certain foods are useful foods, which must be eaten regularly, solely for their nutritive value, and regardless of any pleasure they may supply. On the other hand, there are special foods, obtainable only on special occasions, which have a pleasurable value, regardless of their nutritive properties. One cannot eat ice cream all the time. In a similar sense, good music should be given the value of something to be keenly anticipated. It should never become taken for granted, like a sort of aesthetic chewing gum, which goes on and on, without purpose or reason. The educational value of the radio is, indeed, great; but it is not wise to keep the radio turned

on continuously, so that the child comes to hear it only with his subconscious ear, as one of the many daily noises that can be easily passed over. Instead of giving a child merely an opportunity to hear music, one should create within him a hunger for it, and a reverent sense of its value. Instead of surfeiting him with it, it is a better practice to permit him perhaps one good program a day, offered in the nature of a treat, and to which he comes to look forward. Too little music makes for starvation; too much, for indigestion. In approaching the golden mean, home surroundings and especially the influence of the mother are of utmost importance.

As is Bent the Twig

IN FORMING the musical taste of a young child, attention should be directed to the pleasure of sound itself, even before one advances to the pleasure of that employer of sounds which we call music. Certain words, for example, have pleasurable sound values, quite apart from their meanings. Words like "blue," "fairy," and "emerald," have a distinctly agreeable sound. One may not have occasion in daily speech to use them as often as one uses the more serviceable words of the language, but they give pleasure simply as word sounds and regardless of their service. To realize this is important, because an appreciation of art begins in just this disinterested pleasure. Indeed, the conception of *disinterested pleasure* is the best approach to art. For that reason the child should be taught to look upon some words as useful words, and upon others as special, or beautiful, words, which can release emotions of higher aesthetic value than mere service.

The same applies to musical sounds. The little nursery march is good to walk to; other little airs may have their use as well as their entertainment. But certain sound combinations and, later, certain great works should be kept as special, beautiful influences, to be awaited with pleasure and enjoyed with as complete an appreciation of their pleasure values (or art values) as a child can understand.

Although it is desirable that musical education be made as pleasant and as stimulating as possible, it is dangerous to make it take on the earmarks of "fun." It is not fun; it is discipline; and it must be permitted to remain so. The child may like certain elements of music study very much. It is also possible that he may dislike others. Those less delightful elements should not be eliminated from his study, however, because he does not enjoy them. Life consists of a great deal more than enjoyment, and the earlier the child is taught to realize this, the less painful will be his progress through the experiences that the years hold in store for him. Courageous adjustment to the unpleasant as well as to the pleasant is a necessary part of education, musical or otherwise.

Breadth of Vision

IN THE FORMAL STUDY of later years, the teacher and pupil must play a sort of class room game together—a disciplined game of give and take. The pupil must perform many tasks that he does not enjoy, and

(Continued on Page 689)



NADIA BOULANGER

FASCINATING PIECES FOR THE MUSICAL HOME

Grade 3.

ECHOES FROM THE HUNT

FRANK GREY

Lively M.M. ♩ = 104

The musical score for "Echoes from the Hunt" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Lively M.M. ♩ = 104". The piece consists of 45 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a double bar line at measure 45.

LE TOREADOR

Le Toreador, The Bull Fighter, is a colorful, flashing character in his garb of red, yellow, and black. In the ring he is judged as much by his grace in handling his cloak and Toledo blade as by his daring. Mr. De Leone, with his Italian extraction, has caught the volatile Latin rhythm of the most popular character in Spain, Grade 5.

Allegro con bravado M.M. ♩ = 126

FRANCESCO B. De LEONE

The musical score for "Le Toreador" is written for piano in 2/4 time. It begins with a tempo marking of "Allegro con bravado" and a metronome indication of 126 beats per minute. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 clearly marked. The music features a variety of musical notations, including triplets, slurs, and dynamic markings such as "f marcatis.", "mf", and "cresc." (crescendo). The piece is characterized by its colorful and flashing nature, reflecting the spirit of the bullfighter.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the score.

System 1: Measures 35-38. Dynamics: *cresc.*, *f*.

System 2: Measures 39-42. Measure 40 includes the instruction *marcatiss.*.

System 3: Measures 43-46. Measure 45 includes the instruction *dolce*.

System 4: Measures 47-50. Measure 50 includes the instruction *espressivo*. Measure 49 includes the instruction *leggiere*.

System 5: Measures 51-54. Measure 51 includes the instruction *un poco marcato*. Measure 53 includes the instruction *dolce*. Measure 54 includes the instruction *un poco marcato*.

System 6: Measures 55-58. Measure 55 includes the instruction *cresc.*. Measure 57 includes the instruction *f*. Measure 58 includes the instruction *ff*.

GONDOLIER'S LOVE

From a constructive standpoint this composition will charm the player, because the themes are so delightfully put together. It offers a rare opportunity to make the left hand melody stand out with the individuality of a solo part; and the player will find that strict observance of the phrasing helps in this. Charles Dallier is the nom de plume of the distinguished pianist, teacher and composer, Constantin von Sternberg, a famous Liszt pupil who died March 31, 1924. Grade 4.

Andante M.M. ♩ = 112

CHARLES DALLIER

The musical score for "Gondolier's Love" is written for piano in 6/8 time, key of D major. It begins with a piano (p) introduction. The first system (measures 1-5) features a mezzo-forte (mf) section with a "molto legato" phrasing instruction. The second system (measures 6-10) continues the mf section. The third system (measures 11-15) introduces an expressive (espressivo) section with a mezzo-forte (mf) dynamic. The fourth system (measures 16-20) continues the espressivo section with a mezzo-forte (mf) dynamic. The fifth system (measures 21-25) features a forte (f) dynamic. The sixth system (measures 26-30) continues the f section. The seventh system (measures 31-34) includes a piano (pp) section and a final forte (f) section. The score includes various fingerings, slurs, and articulation marks like "Red." and "*".

LADY CHARMING

NOVELETTE

Grade 3½ Moderato M.M. ♩ = 126

ARTHUR TRAVES GRANFIELD, Op.17, No. 2

mf *mp* *mp* *delicato* *mp* *5* *mf* *mp* *10* *cresc.* *rall.* *a tempo* *15* *mf* *mp* *rall. e dim.* *mp* *20* *mp-f* *graziosamente* *accel.* *rit.* *a tempo* *25* *accel.* *rit.* *a tempo* *30* *accel.* *rit.* *allargando* *a tempo* *35* *molto rall.* *Tempo I* *mp* *40* *cresc.* *45* *a tempo* *50* *mf* *rall. e dim.*

TWILIGHT THOUGHTS

REVERIE

CHARLES WAKEFIELD CADMAN

Grade 3.

Moderato M.M. ♩ = 69

mp

Red. * *Red.* * *Red. simile*

15 20 25 30 35

Last time to Coda *Più mosso*

mf

rall. 40 *a tempo*

45 50 *rall.*

CODA

pp *rall.* 55 *ppp*

REMINISCENCE

CHARLES HUERTER

Moderato M.M. $\text{♩} = 72$

p espressivo
col Pedale
cresc.
f rall.
mp
a tempo
Last time to Coda
Un poco più mosso
p
cresc.
mf
f
cresc.
mf
dim. e rall.
D.C.
CODA
p
tranquillo
mp
rit.
pp

IRISH AIR FROM COUNTY DERRY

Surely there is no lovelier Irish folk song than the "Irish Air from County Derry." This is sometimes called the "Londonderry Air" and "Would God I Were a Tender Apple Blossom." It is also heard with the words "Danny Boy." There are many pianoforte arrangements of this tune, but this one is especially artistic. Grade 4½.

Moderato M.M. ♩ = 52

Transcribed by
CHARLES FONTEYN MANNEY

The score is a piano arrangement of the "Irish Air from County Derry." It is written in G major (one sharp) and 2/4 time. The tempo is marked "Moderato M.M. ♩ = 52". The score consists of 35 measures, with measure numbers 10, 15, 20, 25, and 30 clearly indicated. The music is written for piano, with a grand staff (treble and bass clefs). The score includes various musical notations such as dynamics (pp, mp, f, ff, morendo), articulation (accents, staccato), and performance instructions (sostenuto, con Pedale, allargando, rall., a tempo, una corda). The score is written for piano and includes fingerings and pedaling markings throughout.

*) Note: The melody is indicated by — and these notes should be made prominent.

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OCTOBER 1937

STUDY ON BLACK KEYS

Theodor Kullak (1818–1882), famous Czerny pupil and brilliant virtuoso teacher, wrote of this magnificent Etude: "The original idea of using only black keys for the passages of the right hand has given rise to the designation of this piece as the Black Key Study. As an exceedingly piquant composition, bubbling over with vivacity and humor, now audacious and anon softly insinuating, restlessly hurrying ever, tarrying never, its execution must be at once coquettish and graceful and full of Polish elegance. For the purpose of comparison with extant editions, I have been able to use Chopin's autograph copy, the property of the Royal Library in Berlin. All that is here engraved in print of the usual size is an exact copy of the autograph."

Vivace M.M. ♩ = 116

Grade 9.

F. CHOPIN, Op. 10, No. 5

legato

f, *p*, *cresc.*, *a tempo*, *poco rall.*, *cresc.*, *p*, *cresc.*, *cresc.*, *cresc.*, *poco a poco cresc.*

8, 10, 15, 20, 25

THE ETUDE

8

cresc. 30

cresc.

f 35

dim. 40

p

cresc.

45

p 50

cresc.

f 55

p

[illegible]

OH, LET ME EVER KNOW THEE NEAR TO ME

Frederick H. Martens

ALEXANDER MACFADYEN

Andante con moto

p *poco rit.* *a tempo* *p*

Lord, leave me not; the day-light fades a - pace; Shad - ows .fall fast; the sun has run his race. Lord, leave me not; for I would cling to Thee. Oh, let me ev - er know Thee near to me.

Poco moto

p *dim.* *f*

Lord, leave me not, for life's brief day goes fast. His ad - vent Death's dark pin - ions now fore - cast. Lord, leave me not, tho' night shroud

land and sea! Oh, let me ev - er know Thee

p *poco rall. e dim.*

near to me.

cresc. *rall.* *dim.*

p Tempo I Lord, leave me not; with Thee I feel no fear. I sense no ter - rors, Lord, when Thou art

allargando

near. Lord, leave me not, till Thy new day I see: Oh, let me ev - er know Thee

ff *ff*

near to me.

p *Lento* *pp*

DANCING PRINCESS

R.O. SUTER

VIOLIN *Moderato*

PIANO

p *poco cresc.*

mf *p*

Fine mf *Fine mf*

mf *dim.* *D.S. §*

mf *dim.* *D.S. §*

Prepare { Sw. Salicional 8';
Gt. Salicional 8'; St. Flute 8' & Flute 4'.
Ped. Bourdon 16' & Gedeckt 8'.

MINUET IN E FLAT

L. BOCCHERINI

Moderato

Manuals

Pedal

The musical score is written for three systems, each containing staves for Manuals, Pedal, and Swell (Sw.) and Great (Gt.) organ. The key signature is E-flat major (three flats) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the beginning of the piece with a 'Moderato' tempo. The second system features a 'Fine' marking. The third system includes a 'poco rit.' (poco ritardando) marking and a 'Box open' instruction. The fourth system includes a 'Box closed' instruction and a 'cresc.' (crescendo) marking. The fifth system includes a 'D.C.' (Da Capo) marking. The score concludes with a 'D.C.' marking.

Sw. *mp* Gt. *f* Sw. Gt. *mp* Fine

Add Flute 4'

Sw. *p* Gt. *f* *poco rit.* Sw. *mf* *a tempo* Box open

p Box closed Gt. *cresc.* *f*

Sw. *dim.* *mf* Sw. *mp* Gt. *f* *poco rit.* D.C.

AUTUMN GOLD

SECONDO

LOUIS ADOLPHE COERNE, Op.158, No. 2

Moderately

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CLIMBING ROSES

FRANCES TERRY

Allegretto comodo

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THE ETUDE

AUTUMN GOLD

Moderately

PRIMO

LOUIS ADOLPHE COERNE, Op. 158, No. 2

5 1 4 3 2 8 5 4 3 2 3 2

mf *f*

1 5 2 3 4 1 2 3 5 3 4

mf *f* Fine

1 2 3 5

5 3 5 2 4 3 2 4 3 5 4 8 3 3 5 2 4 1 2 5 4 1 2

p legato *D.C.*

1 3 1 4 2 3 1 3 2 1 4 2 4 1 2 5 4

CLIMBING ROSES

Allegretto comodo

FRANCES TERRY

8 3 3 1 1 1 3 4

p dolce

1 4 4 3 2

8 3 1 1 3 4

pp rit. *a tempo* Fine

1 4 3 3

8 4 3 1 4 2 3 1 2 3 2

p poco animato *mf* *p*

2 1 2 1 1 3 2 2 3 3 4 3

8 4 3 1 4 2 3 1 4 3 3

pp dolce *rit.* *mf più lento* *a tempo rit.* *p a tempo D.S.*

1 2 1 1 4 1 1 1

PROGRESSIVE MUSIC FOR ORCHESTRA

RIPPLING WATER

BERT R. ANTHONY

Arr. by E. J. Schultz

Tempo di Marcia M. M. ♩ = 108

Violin

Piano

The musical score for "Rippling Water" is written for Violin and Piano. It begins in 2/4 time with a tempo of 108 beats per minute. The Violin part starts with a melody marked *mf* (mezzo-forte), featuring eighth and sixteenth notes. The Piano part provides a harmonic accompaniment with chords and moving lines, also marked *mf*. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The piece concludes with a "Trio" section marked "Fine" and a "D. S." (Da Capo) instruction. The final measures show a return to the initial key signature and tempo.

1st CLARINET in Bb
Tempo di Marcia

RIPPLING WATER

BERT R. ANTHONY

First system: *mf*, *p*, *f*, *mf*, *f*, *Fine*.
Second system: *p*, *mf*, *f*, *mf*, *f*, *Fine*.
Trio section: *p*, *mf*, *f*, *mf*, *f*, *D. S.*

E♭ ALTO SAXOPHONE
Tempo di Marcia

RIPPLING WATER

BERT R. ANTHONY

First system: *mf*, *p*, *f*, *mf*, *f*, *p*.
Second system: *mf*, *f*, *mf*, *f*, *mf*, *f*.
Trio Solo section: *p*, *mf*, *f*, *mf*, *f*, *D. S.*

CORNET in Bb
Tempo di Marcia
Strings & Reeds

RIPPLING WATER

BERT R. ANTHONY

First system: *mf*, *p*, *f*, *p*, *f*, *p*.
Second system: *f*, *mf*, *f*, *mf*, *f*, *mf*.
Trio section: *p*, *mf*, *f*, *mf*, *f*, *D. S.*

TROMBONE or CELLO
Tempo di Marcia

RIPPLING WATER

BERT R. ANTHONY

First system: *mf*, *p*, *p*, *f*, *p*.
Second system: *f*, *mf*, *f*, *mf*, *f*, *mf*.
Trio section: *pp*, *mf*, *f*, *mf*, *f*, *D. S.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

A MORNING SUNBEAM

Andantino M.M. $\text{♩} = 69$

FLORENCE B. PRICE

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LIKE FLOWERS NODDING THEIR HEADS

Grade 1½.

When breezes blow my garden o'er,
My flowers nod their sleepy heads;

I think they try to tell me how
They like their comfy, comfy beds.

Allegretto M.M. $\text{♩} = 168$

GERTRUDE KEENAN

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THE ETUDE

THE OLD KITCHEN CLOCK

Grade 1½. Slowly M.M. ♩ = 108

MARGERY McHALE

Musical score for 'The Old Kitchen Clock' in 4/4 time. The score consists of three systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked 'Slowly' with a metronome marking of 108. The score includes measures 1 through 20, with measure numbers 10, 15, and 20 explicitly labeled. The piece concludes with the instruction 'The clock runs down!' and a *rit.* (ritardando) marking.

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SWEET DREAMS

Grade 2. Moderato M.M. ♩ = 104

MANA-ZUCCA, Op. 63, No. 1

Musical score for 'Sweet Dreams' in 4/4 time. The score consists of four systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The tempo is marked 'Moderato' with a metronome marking of 104. The score includes measures 1 through 20, with measure numbers 10, 15, and 20 explicitly labeled. The piece concludes with a *p* (piano) dynamic marking.

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OCTOBER 1937

671

Grade 2.

THE GOOFS AND THE GOBLINS

MYRA ADLER

Allegro ed agitato M.M. ♩ = 126

The Goblins

f

marcato il Basso

accel. e cresc.

r.h. (Pause)

mf a tempo

cresc.

accel.

molto rit. marcato

a tempo

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THE BROOKLET

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Grade 2½. **Allegretto** M.M. ♩ = 104

JAMES H. ROGERS
Op. 81, No. 1

p

mf

p a tempo

mp

p

p a tempo

poco cresc.

mp

dim.

più dim.

pp

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Apples of Discord

By T. P. GIDDINGS

IN THE GOOD OLD TIMES when we used to study mythology, many imaginative hours were joyously spent by the adolescent. One dim story seems to have dealt with a mythical being with a keen sense of humor but doubtful amiability who threw apples of discord into nearby crowds for the fun of enjoying the fights.

If you, dear reader, wish fun of the same variety, here are some fine apples to toss from your mental basket. If you have a trace of acidulous curiosity in your make up you will probably know what company to pick for which apple. But in case you are not quite clear here are a few suggestions.

The first group we see is composed of violin players and teachers. Just toss in an apple marked "Shoulder Pads" and watch them go to it. When the hair pulling has somewhat subsided try one marked "Thumb in or thumb out." The argument about the shoulder pad fades before the storm this one will raise.

If you want to stop the noise as if a blanket were thrown over the parrot cage, just stick your head in at the door of a piano student and yell "Why do you sit as you do when you play?" As no one ever seems to know, that will end the melee right there.

When you see a lot of voice teachers in convention assembled, just throw the apple marked "Low tongue or high tongue," and then sit by and take it all in. The low tonguers will probably holler first, as they are usually the most belligerent. They will hardly be in full cry before the high tonguers will steam up and sail in only to be drowned out by the "Unconsciousers" who consider it, if not actually sinful, at least almost immoral to know or think anything at all about "innards" of any sort when one sings. They will loudly proclaim that the right emotion turned on will bring the proper physical response. These last will probably come off victorious for their emotions will doubtless last longer as they are toughened from long practice and hard usage.

The Big Windmill

WHEN THE TUMULT and shouting have partially died down, and only severe vocal fatigue will bring this about, throw in another marked "Diaphragm," and what went on before will be as a summer breeze compared to the whirlwind which now arrives. This will be more poignant owing to the fact that few if any know just what the diaphragm is or what it really does. No two agree as to whether it flops up and down, in and out or sideways, and each is wildly vociferous trying to cover up his indecision on the matter. When you tell them that "The Diaphragm is the partition between the vitals and the vittles" it may calm them some, but not for long.

There are a lot more fine ones in your basket that you might like to heave among

the "Vocalers" but you may want to come again.

Now let us hie ourselves to where a lot of wind instrument players and teachers are foregathering. To start things at once, take out the apple marked "How, When, Why, Do You Tongue." Read off the first three words, then in the deadly stillness that follows, marred only by the low rustling of stealthy feeling for weapons, get near the door and throw the apple. Now with your hand on the door knob watch them scramble. One gets it, looks at it and with a wild outburst reads the rest of the inscription.

Now is the time to get through that door and bolt it from the outside. Unless you are perfectly sure that the transom is made of shatter proof glass, it would be better not to pause to peek through that, though it will be a temptation.

When you think they need a little opiate, sneak back, pry open the transom quietly and toss in the apple marked "Breathing." Sudden silence, for no one knows anything about it.

"The Frenzied Five"

BUT WHO ARE these wild beings with muscular hands and tossing manes. We nearly forgot to attend the meeting of the pianists. Well here they are and strangely enough they are all quiet as one is expounding some point. We can put a stop to that awfully quick. Just toss into their midst five apples, each bearing one of these magic words, "Jab," "Strike," "Claw," "Weight," "Force." There are a lot more, but these will do for this time. In no time at all the crowd has dissolved into screeching raving bunches. The chairman pounds in vain with his gavel or gravel, it is hard to remember which, gives up and throws his weapon at the biggest bunch, comes off the platform and wades in on his favorite peeve.

In the bottom of the basket there are a lot of old apples, sort of withered and flavorless. Oldsters can remember the time when an apple marked "Rote" tossed within a block of a meeting of School Music Supervisors would mean calling out the police reserves. Now the meetings are more sedate and not even the apple marked "Appreciation" makes much of a ripple. We have fallen upon calm and evil times in the vocal field.

Of course there is a reason why "Appreciation" makes little stir. As no one really knows what makes good music, or more of it would be written, we are getting a little leary about spotting a good thing until others have put the stamp of approval upon it. Like old furniture it is beautiful because it has lasted. Tough, in short.

But I guess it would be better to stop here, or I will find myself unpopular. Would it not be fine if we could get together and cook all these apples of discord into something besides a mess of "Sass?"

* * * * *

Gottschalk Crimps His Critics

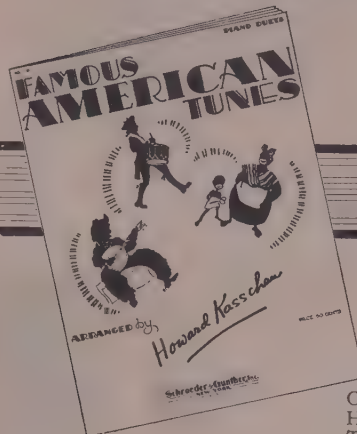
Near the close of his meteoric and rather colorful career, Louis Moreau Gottschalk wrote of a certain type of picayunish and pestiferous critics:

"Thus far the press of the United States has treated me with great kindness, with the exception of two newspaper writers, one of them an old minister, who does not understand music, and the other an obscure writer, who uses his pen in the service of his personal antipathies. If they had used the one-hundredth part of the efforts which they have employed to prove that I am a fool in acquiring, the one a knowledge of the art of which he pretends to be a luminary, and the other in correcting one or two pieces for the piano which he has published, they might have succeeded in arriving at an honest mediocrity, instead of remaining malicious nobodies."

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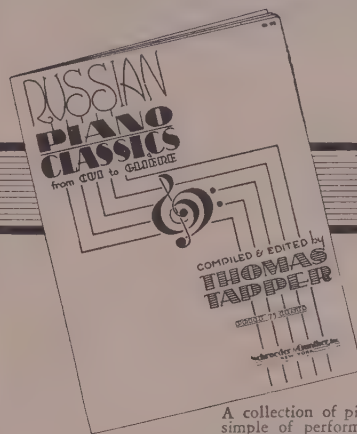
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Home on the Range
Turkey in the Straw
East Side, West Side
I've Been Workin'
on the Railroad
She'll Be Comin' 'Round the Mountain
Arkansas Traveler
Carry Me Back to Old Virginny
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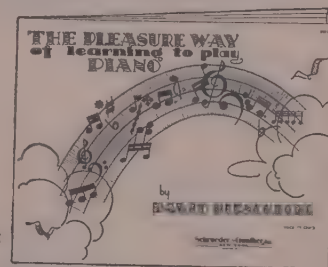
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THE SINGER'S ETUDE

Edited for October by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Nuance, the Soul of Song

By HOMER HENLEY

THE GOLDEN AGE OF SONG swung its sublime length from the last half of the eighteenth century through the first half of the nineteenth. One hundred years of supreme vocal art, matching, in its perfection, that other hundred years between A.D. 1400 and 1500, when almost every Italian painter wielded the brush of a deathless creator. From Farinelli, Caffarelli and Senesino, down to the days of Catalani, Mara, Grisi, Mario, Persiani, Cuzzoni, Sontag, Malibran, Pasta, and all the rest of that glorious company, great song poured incandescently through the years. That great song, we are told, was perhaps even greater through its dazzling and touching art than through the merit of the great voices that produced it.

In those days the singer was the supreme virtuoso. His exalted style, and his grasp of what constitutes true expressiveness in sound musicianship, far outran the performances of the instrumentalists. The reasons for this are obscure; but the fact remains. And to-day we must face the fact that instrumentalists hold up the torch of perfected musicianship above the diminished heads of singers, who, with but few outstanding exceptions, have lost the art that once made them unrivalled in the musical world.

The reason is not far to seek. The instrumentalists have acquired and held the greatest technical factor in the realm of musical art—and the singers have lost it. That factor is the art of nuance. Webster defines nuance as "A delicate graduation of tone"; while Renan once said, "It is in a nuance that truth lies." Those combined definitions hold the answer to the question of what may be the ultimate refinement of art in music. Nuances are those slight and delicate artistic gradations of tone quality and tone color which react on the ear and the sensibility of the hearer much as do the refinements of color tone in the paintings of a Whistler or a Jan Vermeer. With their use we achieve the reality which is life itself; without them we achieve only monotony—and Leopold Auer has warned that "Monotony is the death of music. Nuance is the antidote for monotony."

We Seek the Secret

How THEN, may nuance be acquired?

That question has many answers, simple in themselves, but to be worked out in the laboratory of the singer's daily study over the lifetime of his vocal endeavors. First of all, nuance being the refinement of expression, of light and shade, of tone color variation, we must begin with the pulse of music—that rhythmic ebb and flow of time values. Musical rhythm is made up of strong and weak beats. In four-four time the strong beats are one and three, and the weak beats are two and four. In three-four time the strong beat is one, and the weak beats are two and three. In six-eight time the strong beats are one and four, and the weak beats are two, three and five, six. The first beat of all measures is stressed.

This gives us at once the basis of nuance—strength and weakness of impulse; but both will be graduated, later into the refinements of their alternating impulses. And that means that the singer's voice should in some degree, however slight, follow the contrasting loud and soft of the strong and weak rhythmic beats of the music. If the mere memory of this fundamental law of rhythmic sound be in his mind, his voice will instinctively respond to its influence, even (as should be the case) if the memory be only subconscious. These metrical divisions of rhythmic impulse in single measures of music are often extended over two or more measures into musical phrases, where the pressure and withdrawal of the voice is to be graduated over the phrase as a unit. Another step toward nuance, also fundamental.

We now come to the printed musical markings of the song, wherein the composer's interpretative intention is set forth. Yet song-makers of to-day—or even yesterday—are not so lavish in their use of these helpful interpretative devices as are and were the composers for instrumental compositions. Beethoven, for example, "teaches us how to shade, how to develop nuance. His quartets, his violin sonatas, his symphonies are replete with the greatest imaginable abundance of nuances; and he was at particular pains to indicate these shadings by means of countless signs, in order to lend his compositions even more color and animation than they would otherwise possess."

It is imperative for the truly artistic singer to learn the exact and full intention of the composer's markings of his songs. Singers all too seldom mark the distinction between such relative markings as *mezzo-forte*, *forte*, and *fortissimo*; between *piano*, *mezzopiano*, and *pianissimo*. The mastery of the differences that lie between these is one of the vital points in the acquirement of nuance. Another and even more important step is the understanding of what is meant by the signs, *crescendo* and *diminuendo*. They do not mean merely louder and softer; they mean *gradually* louder and softer. The graduation may be at times extended over several measures, or it may occur on a single note, with or without a hold, or even a *ritardando*. This, as can be at once seen, calls for an expert handling of breath pressures on the part of the singer; and this can be acquired by the diligent practice of the following exercise.

Ex 1

pp p mp mf f ff f mf mp p pp

To be practiced with,

a, as in father	a, as in late
ä, as in hat	oo, as in boot
ee, as in meet	o, as in so
ī, as in mill	aw, as in saw
ë, as in met	ū, as in up

And let the singer definitely note that he must insist upon his own meticulous care

in differentiating every smallest degree of graduation between the indicated markings. It will be well to practice the exercise with extreme slowness, at first, so that this may be surely accomplished. It now becomes important for the singer to learn to identify, in his own mind and ear, the exact amount of breath pressure he must bring to each degree of this relative loudness and softness, in order that he may reproduce that relative degree with unvarying exactness when the need arises. To this end he may practice the following exercise, which will go far toward establishing that much to be desired result.

Ex. 2

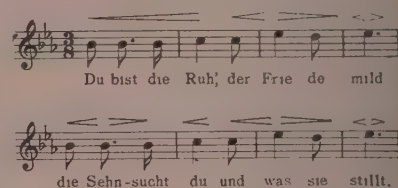
pp p mp p mf f mf

Practice this series of gradually louder swells with the same vowel sounds as were given for Ex. 1.

These subtly varying degrees of loud and soft, of comparative breath pressure and withdrawal, bring us insensibly, it may be, but also very definitely into that neglected inner world of expression in song which we know as the delicate art of nuance. And to these cunningly adroit taperings of mere loud and soft, the student should also bring to his practice of every vowel, equally adroit tone color variation. He should make strong distinctions between the bright silver tone of the mouth and teeth resonance; the golden opalescence of the head cavities (nasal) resonance; and the darker nobilities of the sound deepening chest resonances. These three great trunk lines of color variegation should be practiced separately on every vowel sound in the above exercises; and, later, woven into such color combinations of tone as the inspiration of the singer may dictate.

When a reasonable mastery shall have been brought into being in both the departments of pressure and withdrawal, and that of varied tone coloration, the student may proceed to practice the still finer art of compressing all the variations of the foregoing exercises into gradually narrowing spacings of time values. As has been mentioned before, nuances must often be executed within the limits of the shortest single note, and without retarding or interrupting the rhythm of the song. This calls for skill—a skill brought about only by diligent and long continued practice. Its difficulties, however, will be conquered more readily than might be at first believed, by beginning with the exercises on the time value of a whole note in comparatively slow tempo, say *largo*, with a metronome—marking of $J = 60$. When this is mastered, try the same effects on a half note, in the same tempo; then on a quarter note; on an eighth note; and finally on a sixteenth note. You will now find an appreciable advancement in the technic of nuance. An excellent test

of your improved powers in that direction will be found in trying Schubert's *Du Bist Die Ruh*, as edited by H. E. Krehbiel, of which a short excerpt is given.



In addition to the swell and subsidence of the tone (which the Italians call *mesa di voce*), there remains, in the completion of the physical technic of nuance, the smaller markings for expression employed by the composers and editors of vocal music. Among these the first in importance is the *forte-piano*—marked *fp*—and universally regarded by great artists as the innermost essence of all dynamic musical execution. It calls for a sudden strong attack of *forte* on a given note, and this followed instantaneously by a definite *pianissimo*. Its effectiveness on certain words of a dramatic character, and on certain notes indicated by the composer, is not to be equalled by any other known musical device. It should be practiced on all vowel sounds, and on every note in the singer's range; remembering, always, that a true *forte* and a true *piano* must touch one another—as pearls on a string—but *without breaking the sound*.

There remain the following devices of marking which are, in themselves, invaluable members of the nuance family—the pressure tone, or strong accent, marked $>$; the dynamic tone, indicated by Δ , and denoting a sharp, determined, decisive stroke of the voice; and the even pressure tone, indicated by $—$, meaning an untapered sound delivered as one gives a hand pressure to a friend. These, also, should be practiced on all the vowels, and on every note of the individual singer's scale. There exists a world of difference between the strong accent ($>$) and the dynamic stroke (Δ). The first is the strongly defined accentuation; the second amounts to a short but almost explosively dramatic effect. If it be argued that these two devices could not rightly be included under the heading of nuance, then it may be asserted that their proper and definite usage may very well serve to throw the ultimate delicacies of true nuance into the higher relief. In any event, they are indispensable aids to the art of song interpretation. It must be always kept in mind that "Before music can be anything more than hieroglyphics, the musical signs must be translated into sound beauty by the singer."

The French writer, d'Alembert, says, "L'art s'acquiert par l'étude et l'exercice (Art is acquired by study and practice)." And a singer may be regarded as an artist only when he has mastered every possible

detail of the physical technic of nuance. Yet the singer must always remain the artist and never permit the beauties of deliciously shaded nuance to be carried beyond the boundaries of discretion and good taste. Voltaire has warned us, "If genius brings forth, it is taste that preserves."

For the finest available examples of that perfected taste in nuance, the vocalist of to-day must go to the instrumentalists. He will find it in the playing of great violinists, violoncellists, and pianists—but most of all, perhaps, in the marvelous cadences and coloring of the symphony orchestra and the string quartet. The symphonies and the string quartets of this day sing as did once those vocalists of the Golden Age of Song,

in contrasted shadings of pure beauty and pure art. The earnest student can find among these greater and more informing lessons in the field of practical artistry than he could ever hope to acquire in the studios of vocal pedagogs.

Finally, the finished singer must constantly look into his own mind and his own soul, when the unmarked essence of an illuminating and heart searching word or phrase cries out to him for a newborn interpretation. It is only there that he will find the genesis of that newer birth known to the creative artist alone. Edith Wharton summed up the whole matter of emotion in nuance when she said, "Art is the gift of precision in ecstasy."

The Singing Voice—A Health Producing Investment

By ANNA GROFF BRYANT

From an Address Before the North End Woman's Club, Chicago

IT WOULD NOT BE anything new or unusual, if I were to say that the act of singing is a healthful exercise; for it is an established fact that doctors have advised persons with hollow chests, weakened lungs and bronchia, to take up singing as a corrective and helpful exercise. Many not only have gained restored health through the singing exercise, but also, in addition to health, have gained a beautiful and unexpected singing voice.

"But what is new and hitherto unrecognized is the health value of the singing voice as a vibration producing instrument independent of any musical or artistic values. The startling fact is that the singing voice is capable of producing approximately one hundred to four thousand vibrations per second, from the lowest to the highest pitch throughout the entire compass of the singing voice.

Many in One

"It was discovered nearly thirty years ago that the singing voice is not a single organ proposition, consisting of a pair of so-called vocal cords located in the larynx.

"The fact that the larynx and the so-called vocal cords are not the vocal instrument entire, revealed the still greater fact that the singing voice is a system of systems—such as the cosmos, a machine, a plant—which always has parts or component units, and these parts are both integral and interrelated. Each is needed to complete the whole, and each influences the other for good or evil.

"The organism of the vocal instrument consists of three systems—namely, the resonating system, consisting of large and small resonators, cavities and tubes and including the head cavities, the frontal and posterior sinuses, the nasal cavities, the pharynx, the larynx and the mouth resonator; the windpipe and the bronchial tubes. Secondly, the breathing system, consisting of the abdominal muscles and the intercostal muscles, the diaphragm, the clavicular and interfering breathing muscles, located in the nose and the throat. Third, the articulation system, including the lips, teeth, tongue, jaw, the soft palate, nose, diaphragm and the facial muscles.

* * * * *

No Mirrored Audience

"The Test of Singing Before an Audience must remain the important one, a test that no amount of singing at home or in the studio will bring. The opportunity to obtain such a trial becomes as much a legitimate part of the educational expense as paying for lessons, and the money given out for such an opportunity is money well spent. In many instances a young man on entering a great banking house not only receives no salary, but the parents are obliged to pay for the opportunity. One must pay to learn. The same may be said of all professions, conditions are frequently identical."

—Lillian Nordica.

"It was the discovery of the whole of the vocal instrument, its unequaled vibratory system and the distribution of the vocal organs throughout the entire inner man, from the thorax to the head, which resulted in the discovery of vocal therapeutics.

"The singing voice has been regarded as the world's greatest musical instrument.

"It will be difficult, no doubt, to consider the world's greatest musical instrument, in the light of the world's greatest health producing instrument or to accept the still larger viewpoint, that God's first purpose in creating the singing voice was to keep the body well and strong and free from the many common ailments that are results of the 'common colds,' such as the colds in the head, nose, throat and the bronchia and the aftermath of the catarrhal affections and their resultants.

"The whole medical world today is concerned with the problems of the 'common cold.' A statement issued a year ago was to the effect that more than ten thousand medical students were engaged on a solution and possible cure of the 'common cold' which is a growing menace to health and undermining efficiency and happiness. It would appear from the common colds menace as if God created the nose, throat, the pharynx, the bronchial tubes and the larynx primarily for the purpose of catching cold.

Song a Therapeutic

"ON THE OTHER hand, it is a well known fact in the medical world that any organ or organs not functioning to the nature born, become atrophied and diseased.

"The medical world may yet awaken to the fact that the larynx and the so-called vocal cords are but a part of the whole of the vocal instrument and of secondary importance to other and more important vocal organs of the singing voice.

"Viewing the singing voice in the modern light, it must be granted that God created the singing voice primarily as a health producing instrument. It is the greatest musical instrument for the advancement of musical art and the betterment of the human race. The new hope is, turn from other things, not natural, to singing for your health and happiness."—*The Musical Leader.*



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How to Make an Adaptation for the Organ

By F. LESLIE CALVER

AS THE YOUNG ORGANIST makes progress he finds that it is often necessary to play from a piano score. Not only must he be able to adapt accompaniments to his instrument; he will sometimes be called upon to play all sorts of request numbers for which no organ arrangement is available. If he always says, "Oh, I can't play that on the organ; it doesn't suit the instrument," he will be soon classed as incompetent or lazy.

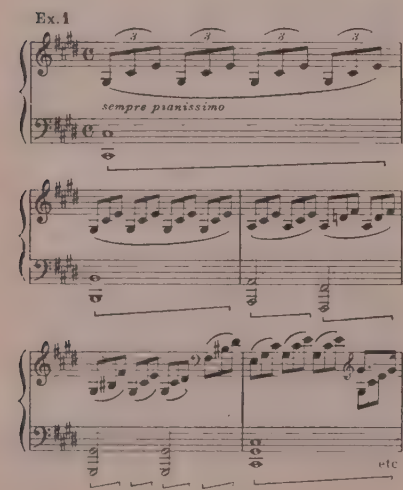
Moreover, he is almost certain to have stacks of pianoforte music. How desirable it will be to be able to use the best of this for the organ, without necessarily going to the expense of buying an organ arrangement.

Organ builders do their part nobly, in making the king of instruments capable of almost anything. Centuries of thought and ingenuity are embodied in their work. But nothing can supply the place of thought on the part of the player. It behooves the student, therefore, to tackle the problems of the situation.

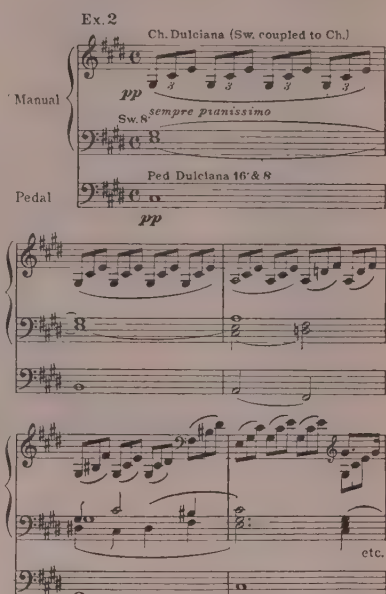
It is really only a matter of appreciating the different idioms of the two instruments in question. When this is done it will be found that much piano music positively asks for a rendition on the organ.

Since finger technic is now very much alike on both instruments, the right hand part does not usually require much alteration. If obviously a solo melody, it must, of course, be rendered as such on the organ. It is in the left hand and pedal parts that the real difficulties of adaptation generally occur.

The first point to realize is the indispensable part played by the sustaining pedal on the piano. Take, for example, the first five measures of Beethoven's "Moonlight Sonata":



We see at once that this beautiful broken harmony has actually the effect of sustained chords. This is how W. T. Best transcribes those five measures for the organ*:



Note how cleverly the effect of the sustaining pedal is imitated on the organ, by supplying soft chords on another manual. Observe, too, that the low G-sharp in the fifth measure of the original, left hand, is omitted by Best. There is, as a matter of fact, an art in knowing what to leave out. This interesting example also illustrates the important point that, whereas the bass on the organ is usually supplied by the pedals, the left hand, far from being idle in consequence, can and must usually be

used for filling in implied harmonies. It also shows that octaves in the pedals are unnecessary when a 16 ft. stop is drawn.

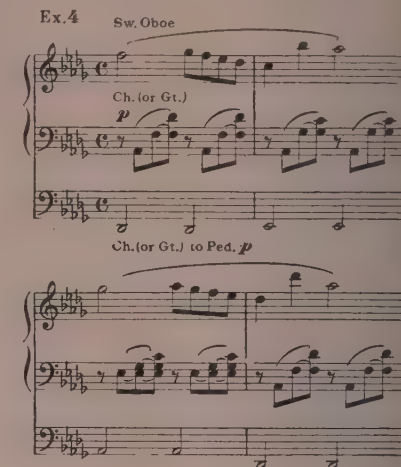
Much music written for the piano (including orchestral transcriptions) actually gains when well played on the organ. One of the reasons for this is that on this instrument the prevailing harmony can be sustained without making unessential notes clash. But due regard must always be paid to the artistic reproduction on the organ of the effect given by the sustaining pedal. The notes as written are often no guide at all as to this. Many notes in the left hand appear as, say, eighth or even sixteenth notes in piano music; but they are, in reality, sustained.

Take, for example, the first four measures of the middle section of Chopin's *Funeral March*:



Here we have chords in broken harmony in the left hand, which can be rendered on

the organ in some such way as this:



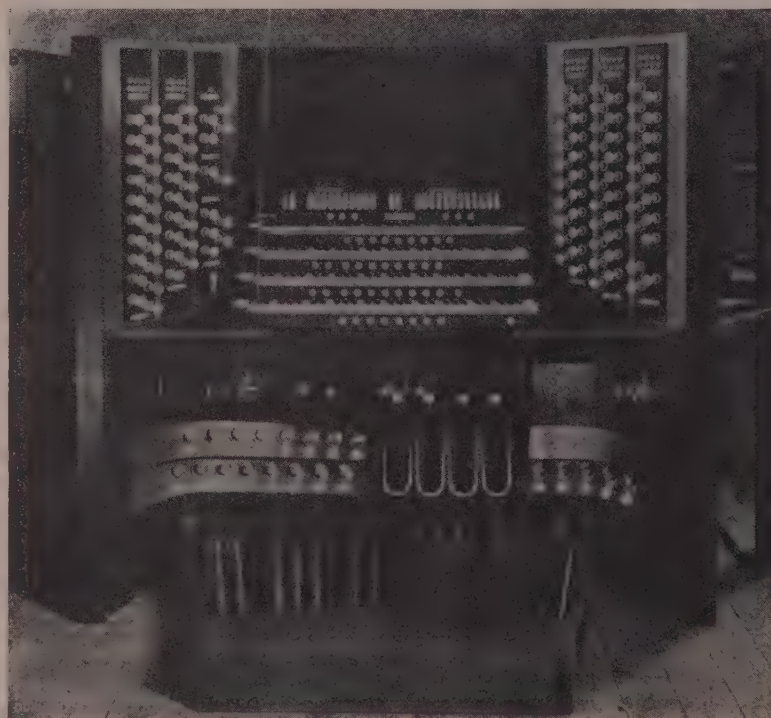
The first note of each group of arpeggios, though originally written as an eighth note, is now sustained on the pedals as a half note (or possibly a dotted quarter note followed by an eighth rest, according to the stop available, the player's style, and the acoustic properties of the building). Obviously the low A-flat in the third measure of the original, not being available on the organ pedals, must be played an octave higher, another member of the prevailing chord being supplied for the following note in the left hand, to avoid repeating it.

Low, thick chords (which may be effective on the piano but usually sound unpleasant on the organ) should be always reduced, as already suggested by the example from W. T. Best. In Beethoven's sonatas there are many examples of such chords which would require considerable amendment on the organ. A doubled third of a chord in root position, for instance, if very low in pitch, is better omitted.

Passages in octaves in the right hand should be generally reduced to single notes, the higher octave notes being obtained by the use of a 4 ft. stop. Similarly, a passage may be doubled in the lower octave by drawing a sub-octave stop, if available; just as octaves are obtained on the pedals by drawing a 16 ft. stop.

Very high passages are usually ineffective, not to say "squeaky," on the organ, and are generally better if played an octave lower, the necessary brightness being retained by a judicious use of the stops.

In many organ arrangements the music is transposed a tone or semitone higher or lower. If higher, it is generally to make the lowest C on the pedals (or some note near it) available. If the transposition is lower, the object is usually to render high passages on the manuals possible without alteration in pitch. None the less, it is rather unwise to attempt transposition when playing from piano score, not only on account of the handicap but also because transposition, even in a well planned organ arrangement, often entirely destroys the timbre and character of the original. There is altogether too much "make believe" to satisfy the listener's ear.



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The Console of the New Organ of Westminster Abbey, London, which was completed just in time for the Coronation of King George VI and Queen Elizabeth.

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What Is An Anthem?

By PRESTON WARE OREM

Part III

But the Cromwellian era in England, following the martyrdom of King Charles I, wrecked religious art. Puritans, Independents, and others, took refuge, as it were, in the more sanguinary portions of the Old Testament, and acted accordingly. No more music, except the Psalms (especially the denunciatory ones), no organs, no stained glass windows, no ornaments. No "Christian Year" of course, And about that "Christian Year"? What is it? It is a logical sequence of historic events towards which the Christian Church turns its mind as the "Year" rolls around.

The several seasons explain themselves; Advent (the Coming); Christmas (the Birth); Epiphany (the period following); Lent (fasting and prayer); Passiontide; Palm Sunday; Good Friday (the Crucifixion); Easter (the Resurrection); Ascension; Whitsuntide (The Gift of Tongues); Trinity; and interspersed, the "days" of apostles, martyrs, evangelists, and other special occasions. One of the greatest functions of the anthem is to follow and to illumine the events of the Christian Year. The correct anthems are to be had, and in large variety and applicability; the thing is to make use of them, and at the proper times. Our New England forbears, the Puritans and Pilgrims, ignored the Christian Year but inaugurated Thanksgiving Day, with its turkey; a book that we read not so long ago, "The Not Quite Puritans," gave us many chuckles.

A British Legacy

SO FAR AS the Church of England (stronghold of the anthem) is concerned, the fall of the Stuart dynasty left a period of Erastianism and general stagnation until the irruption of two great movements altered entirely the whole aspect of things: Tractarianism on the one hand; Wesleyanism on the other. In 1833 at Oxford University, a sermon on "National Apostasy," preached by the Rev. John Keble, started a movement, the end of which is not yet. But it brought with it a revival of Ecclesiastical art and a definite upward trend in church music. And it has given inspiration for some of the finest hymns ever written—witness those of Keble himself (with his "Christian Year"), Newman, Faber, Neale, and Lyte. With the poems came some remarkable tunes by Dykes (Priest), Barnby, Goss, Gauntlett, Monk, Steggall. Somewhat in advance of the Tractarian movement came the Wesleys, John and Charles (both Priests of the English Church), stressing the personal or Evangelical attributes of Christian faith. Their contribution to hymnology was immense; Charles Wesley alone wrote over six thousand hymns, and these brought new music in most cases.

Nowadays, when a hymn becomes too elaborate for congregational singing, it becomes an anthem. The line between is not closely drawn; nevertheless the choir (in

addition to leading the congregation in the hymns) has its specific job; and the congregation has its own part. The old fashioned *bravura* quartet choir (or is it *virtuoso*, or perhaps, *coloratura*?) could and did, get away in good shape with the *Sextet* from "Lucia" rearranged to a well known hymn text (or as a *Tantum Ergo*); and, on the other hand nearly melted us to tears with Dudley Buck's *Rock of Ages*. Both of these would class as Hymn-Anthems. And after all, were our two sailors, as quoted, so very far wrong? In a novel, "The Green Carnation," by Hichens (himself a cultivated musician), published pretty well back, the leading character is a thinly veiled caricature of the late Oscar Wilde. Attending a house party in the country, this man undertakes to compose an anthem for a Parish Church affair. It is amazing to note how many there are who think they can write anthems. The composition of this particular anthem (at the piano, of course) is heralded by a "Handelian Run"; the text is an exotic verse from the "Song of Solomon." Now such a passage as the above does not make an anthem, any more than it makes an oratorio; although some still seem to think so.

A Rich Harvest

SO PREVALENT has the anthem become that in a book, "Words of Anthems," published in London, there are about two hundred thousand separate entries, according to texts and composers. Henry VIII heads the list, which ends with accomplished contemporary writers; but the most recent edition was published at the turn of the century; so one may guess only as to what has happened since. Our own guess is: a few good anthems, very many bad ones. The output of the American publishers has increased greatly in the last thirty-five years; that of the British has been conservative. And the words of anthems? A careful analysis shows that every portion of the Scriptures has been searched diligently and intelligently, with the selections from the Psalms somewhat in the majority. Oh, those Psalms of David! But we have wondered often about his harp-playing. Possibly, as suggested by an old Scotch elder, that was why Saul "threw the javelin at 'im." We have, ourselves, wished often for a javelin. Some composers have shown rare discrimination in the selection and arrangement of texts; Scriptures, Prayer Book and Hymnal, all have been drawn upon. Take, for instance, Berthold Tours' fine Christmas anthem: a prophetic verse from Isaiah, a verse from St. Luke's Gospel, one from St. Matthew (including the *Benedictus* from the Mass), a verse of the hymn *Adeste Fideles*; and all beautifully set to music. There are so many suitable sources for words that it is not necessary to improvise them; as did old Billings (1746-1800), first American

(Continued on Page 690)

Radio Employs Electric Organ

The electric organ invented by Laurens Hammond is being widely adopted as a member of the orchestral group, as suggested by Walter Damrosch, Leopold Stokowski and Eugene Goossens; and it has been found especially suited to the needs of the broadcasting studio because of the possibilities of the instrument in

simulating the tone color of the different orchestral instruments. These organs have been installed in more than fifty stations where they are readily moved from studio to studio as needed. Many of the orchestras now playing over the air are employing the electric organ for special tone color effects and acoustical mixtures.

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By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various makes of instruments.

Q. In our hymnal, in connection with the tunes, names and figures are included, such as God's Love 7.6.7.6D—Zelotes 7.7.7.7. and so forth. Will you please give me the meaning of these figures or names a book which will give me information? What is the translation of "Adeste Fidelis"? Will you also suggest proper songs to be used in a Dedication Service?

—O. S.

A. It will not be necessary for you to secure a book giving information in reference to figures used in connection with hymn tunes. These figures indicate the number of syllables to the line—for instance 7.6.7.6. indicates that the first line has seven syllables, the second line six syllables and so forth. The "D" indicates a "double" (eight line) tune, consisting of two (double) quatrains. These tunes may be used with hymns containing similar numbers of lines and syllables. L. M., C. M., S. M., also indicate certain metres, and you can ascertain their content by counting the syllables in the respective lines.

The literal translation of "Adeste Fidelis" is "Come Faithful" and implies "Come Faithful One."

For Dedication Anthems, you might investigate *How Lovely are Thy Dwellings Fair*, by Spohr; *How Lovely are Thy Dwellings*, O Lord of Hosts, by Hadley; *How Lovely is Thy Dwelling Place*, by Brahms; *Dedication Anthem*, by Buck; and *Except the Lord Build the House*, by Gilchrist. Then there are the following solos: *In My Father's House*, by Jewell; *The Earth is the Lord's*, by Lynes; *Fear not ye, O Israel*, by Spicker; *Open the Gates of the Temple*, by Knapp; *Lord I have loved the Habitation* (duet), by Matthews.

Q. Our church is planning to install a small pipe organ. Will you please advise me as to where I can obtain new and rebuilt organs, in our state. I understand that a good organ can be obtained for less than \$1500. Is this correct? What do you think of the

organ?—L. L.
A. We are sending you information in reference to organs, by mail. A small unit pipe organ may be obtained for about the price you name. We suggest that you investigate the work of several builders and make your decision as to which fills most adequately your needs. We also suggest that you insist on a Bourdon Pedal stop (no reeds or other substitutes). We cannot, in these columns, give you an opinion on any particular type of instrument.

Q. Will you kindly give the progressive order, according to difficulty, of the Bach Organ Works?—M. D.

A. We suggest: "Eight Little Preludes and Fugues," Kraft or Higgs and Bridge Edition; followed by Books 2, 3 and 6 of Higgs and Bridge Edition. These may be followed by the sonatas and various other preludes and fugues, toccatas and so forth, to be selected as you progress in execution. Many of them are graded in publishers' catalogs, which will be sent gratis on request.

Q. I am enclosing specifications of our church organ. What is the best registration for hymn playing and for playing the Mass when sung by a choir of mixed voices? Is this organ a church instrument? It was purchased from a theater.—G. S.

A. For accompanying congregational singing of hymns we suggest Great Organ—Full; Swell Organ—Full except Voix Celeste; Pedal Organ—Full; Swell to Great, Great to Pedal and Swell to Pedal. If additional brilliance is required add Swell to Great super coupler. The registration for accompanying the Mass will depend on the character of the music and so forth. If plain song, we suggest a light and bright registration. The specification indicates the instrument to be of the church type.

Q. I wish to prepare for playing the organ in a small church—in as short time as is possible. An organist who has offered to teach me at a reasonable rate advises me to continue piano study, and he will start me on pedal work while I am advancing in piano study. Do you think this advice good?—R. L. W.

A. The advice to continue piano study is good, but since you wish to prepare for organ work as soon as possible, we suggest your working on registration, independence between hands and feet, and so forth, in addition to the proposed pedal work at the organ.

Q. I am enclosing a list of stops included in our church organ. Will you group them, very soft, medium full organ for chorus singing, solos, quartets, and other combinations? I have trouble in blending the groups. When I use a piston it does not shade as well as I think it should.—A. M. S.

A. Since there is no 8' Flute in your Swell Organ, we are taking it for granted that the Swell "Diapason" is a Stopped Diapason, which belongs to the Flute family. Soft 8' stops in your Swell Organ include Aeolene (the softest) Stopped Diapason, Salicional and Vox Celeste. The Flute d'Amour and Flautoino are probably extensions of the 16' Bourdon and the Violina is probably an extension of the Salicional. The syntheti Oboe can be used as a solo stop with the Great Dulciana as an accompanying stop. The soft 8' tones of the Great Organ are

Dulciana and Melodia—and, if not too strident, the Viol D'Gamba. The Great Organ Open Diapason is your loudest stop and is the foundation tone of the instrument. A combination of soft stops (without Vox Celeste) with swell shutters open, will furnish you a mezzoforte organ and the addition of the Open Diapason will give you increased volume. For brightness add one of the 4' couplers—Swell to Great 4' or Great 4'. The registration to be used for solos and so forth depends on the type of passage, amount of tone required, and so forth. Perhaps the numbered pistons do not draw properly chosen combinations. The pistons may be adjustable, and in that event the combinations can be changed. In small organs there is likely to be a "gap" in the build-up when the Open Diapason is added.

Q. Will you please explain 16', 8' and 4' stops? I am building an organ and do not understand how to connect extended sets of pipes to 61 keys of the manual. Can you give me plans and dimensions for a blower and bellows? Will I have to secure a separate set of pipes for 8' Piccolo or can it be produced by some combination? How do you make Stopped Diapason out of 8' Flute pipes and have 4' Flutes left? What is the usual height of pipes? Will a room ten feet high accommodate an organ of five or six sets of pipes? Can you name some company that will sell me used pipes and chests? Will you suggest the stops or pipes to be included in an instrument of five or six sets of pipes?—B. H.

A. 16', 8' and 4' pitches indicate one octave below normal pitch; normal pitch; and one octave above normal pitch, respectively. In unifying your organ stops arrange your switches so that 16' stops will play notes one octave lower than normal pitch; 8' stops, normal pitch (same as piano); and 4' stops, one octave higher. You will not have to have a separate set of pipes for a 2' Piccolo. By adding twelve more pipes to the upper end of your Bourdon set, it can be unified at 2' pitch, by having a switch to operate two octaves higher than normal pitch. Size of blower—probably about one-half horse power—would depend on wind pressure and so forth; and we suggest your submitting your specification with wind pressure to one of the manufacturers of blowers for necessary information. The Stopped Diapason is really of the unimitative Flute family, and the 4' Flute is obtained by additional pipes included in the set. For instance, a Bourdon of 97 pipes can be unified to produce Bourdon 16'; Stopped Diapason 8'; Flute 4'; Nazard Flute 2 2-3'; and Flute 2'—the latter being used as a Piccolo. The height of the pipes depends on the character of the stops. 16' stops, of the stopped variety, are approximately eight-feet high, for the largest pipes (lowest tones); while stops including open type pipes (8' pitch) are also approximately eight-feet high for the largest pipes. Stopped pipes require only one-half the height of open pipes of the same pitch. We think you have sufficient height to accommodate the instrument you have in mind. Address your nearest organ builder for information as to used pipes and chests. We are sending you information by mail. For pipes to be included in an instrument of six sets, we suggest

Open Diapason	8'	73 Pipes
Salicional	8'	73 Pipes
Dulciana	8'	85 Pipes
Bourdon	16'	97 Pipes
Oboe or Cornopean	8'	73 Pipes
Pedal Bourdon	16'	44 Pipes

Unify 73 note chests at 8' and 4' pitch; 85 note chest at 8', 4, 2 2-3' and 2'; the 97 note chest, same as 85, with addition of Bourdon 16'. Unify Pedal Bourdon at 8' pitch.

Q. I am planning to begin study of the pipe organ next fall. I have had piano lessons for perhaps a year. What piano studies would you advise my taking up this summer in preparation for organ study?—E. P.

A. We suggest "Czerny—Liebling, Book 1" and "First Velocity Studies," by Presser.

Q. Our church and organ have been completely wiped out by fire. What is the best way to go about getting an organ? Do you advise a two or three manual for the sum available (\$6,000)? Is it better to omit chimes in favor of another stop? Many in our congregation want chimes and harp.—G. G.

A. We suggest that you have representatives of the leading organ builders visit your church and submit propositions for the amount you have available, and that you base your decision on what you feel best fills your needs. You can, of course, secure more stops in a two manual instrument than you can in a three manual instrument for the same amount, because of third keyboard, additional action and so forth in the latter. Good organ building would include chimes only after instrument is satisfactorily complete otherwise; but many people want harp and chimes included, and you will have to be guided by circumstances.

"To cultivate art, to love it and to foster it, is entirely compatible with all that which makes a successful business man."—Otto H. Kahn.

PIANO ACCORDION DEPARTMENT

Getting Results from Accordion Practice

By PIETRO DEIRO

As told to Elvera Collins

THE WORD *efficient* is usually associated with matters of a commercial nature. Perhaps it would be a good idea for it to enter the portals of the artistic world and to be held in mind by accordionists during their practice periods. By analyzing the word we find that it means to produce results. Many accordionists practice diligently for long periods, and yet they do not produce results.

Let us endeavor to discover the most common errors in practice, which form

erly practiced the selection, and the result is a jumble of blurred and slurred notes.

Some players seem to think that just because a piece should be played at a rapid *tempo*, when learned, the preliminary practice should be fast. That is the wrong system. We will concede that the selection can be eventually learned in this way; but the player will never be quite sure of himself. He will make frequent errors, and these usually will occur in public performances, when there is a tendency toward nervousness. The reason is that the selection has not been thoroughly learned.

No matter how keen the learning ability of an accordionist may be, it is advisable to practice all new selections very slowly. This is particularly essential for selections which must eventually be played rapidly. Study the harmonic structure of a new selection, before beginning to play it. This is a great aid, not only in learning the selection but also in memorizing it. Practice the first sixteen measures very slowly, and play each note distinctly. Proceed to the next sixteen measures, and continue accordingly until the first movement is learned thoroughly. Increase of *tempo* should be done very gradually and with the aid of a metronome. Remember the oft repeated advice never to play any portion of a selection at a faster *tempo* than that at which the most difficult part can be played correctly. Listen to your playing; and, if you find yourself getting into the bad habit of jumbling all notes together when you try to play rapidly, go back to the slow *tempo* and practice some more.



A. Correct Wrist Position

handicaps to keep accordionists from working efficiently and so from progressing.

Illustration A, accompanying this article, shows the correct position of the wrist in relation to the piano keyboard. Illustration B shows the incorrect position. By comparing these two positions it will be noticed that the former permits the wrist, forearm and elbow to have free action over the entire range of the keyboard. There will be very little change of position, whether the top, bottom or middle of the keyboard is being played upon. A slight pivot motion occurs at the elbow as the forearm moves up and down the keyboard.

An established correct position of this kind, if constantly maintained, will be a great help in the development of rapid technic, because there is no lost motion. It will also give a sureness of touch, because the hand will be always in the same position. This is the efficient way to practice.

Illustration B shows the wrist in a tight, cramped position. The muscles are handicapped before one starts to play, so how can they be expected to do their best work? Such a position affords no freedom of action. It must be changed constantly as the hand moves up and down the keyboard. The amount of time lost thereby may seem infinitesimal, but sometimes it is just enough to make one's playing sound un-rhythmical. Furthermore, a sureness of touch can never be thus acquired. I therefore call this an inefficient way to practice, because it does not produce results.

Our next diagnosis will be to consider the unfortunate plight of the accordionist who has practiced diligently and learned many selections but cannot play one through perfectly. Alibis are often numerous, but the fact remains that the selections were not properly learned. To illustrate the point we will discuss the playing of novelties, as this type of composition seems to be popular among accordionists. The present vogue is to play them as rapidly as possible. Unfortunately, many accordionists attempt this feat when they have not prop-



B. Incorrect Wrist Position. Note the Cramping of the Wrist

Strive for sureness in your playing. One aid in acquiring this is to establish a system of fingering when you begin to learn a selection and then to abide by it. Of course the exception to this will be when a certain passage causes difficulty and a change of fingering may help. Constant changing of fingering each time a selection is played destroys sureness. Well trained fingers will sometimes carry one through, when even the memory fails, so do not keep your fingers confused but train them in the way you wish them to play each passage of a piece.

The definite establishment of the reversal movement of the bellows must wait until the selection has been brought up to the *tempo* at which it will be played. The reversal will naturally depend upon the phrasing and accented notes; but, once established,

(Continued on Page 688)

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Cultivate Orchestral Technic

By KENNETH ABRAM

PERHAPS NINE out of every ten who take up the study of the violin cherish early ambitions for solo playing. The majority of these, however, subsequently discover that they either lack the appropriate temperament or have not sufficient time to devote to the attainment of that height of technical perfection which individual performance demands.

Such players are potential orchestral violinists; but if they are to be really successful in this field they must beware of falling into the common error of regarding a moderate technical endowment as being the only qualification necessary. It is perhaps natural, and to a large extent reasonable, to consider that ensemble playing makes less demand upon the violinist than solo work. But it must be clearly realized that orchestral playing requires a definite technic of its own which must be studied and cultivated as methodically as that of the concert artist.

To the violinist who is willing to tackle the problem the acquirement of orchestral technic offers no serious difficulties and can be divided into three main headings:

- (1) The cultivation of a new musical outlook.
- (2) Technical details.
- (3) Learning to interpret the conductor's directions correctly.

Of the three the first and the last are the most important, and probably the rarest to find among amateur players; but their elusiveness is due not so much to the difficulty of acquiring these qualities as to a widespread failure to appreciate their necessity. However, let us take the three questions in their order.

A New Musical Outlook

IT IS IMPERATIVE, if we are to have fine orchestral playing, that each member shall restrain his own individuality. The orchestral violinist is no longer a personality but a cog in a wheel, which must play its part unobtrusively and with absolute efficiency. Team work is the essence of orchestral playing, each player doing his share and no more. The violinist who has hitherto been concerned with solo work must, then, first cultivate this attitude and faithfully carry out its principle. Too many inexperienced young players are reluctant to sink their individualities in this manner, and they cannot resist taking advantage of such opportunities as are afforded by *piano* passages for hearing the tone of their own instruments above those of the others. Such instances, did they but know it, only serve to emphasize their own lack of experience and the immaturity of their outlook. The really good orchestral player will always hear and listen to his neighbors.

Actually the orchestra is one instrument, comparable with a mighty organ, controlled by one man—the conductor. To him falls the task of interpreting the music, and his must be the only musical personality in evidence. There can be no conflicting individualism amongst the players and no petty desires to shine above the others. Such is the musical outlook which the orchestral violinist must cultivate.

Let us next consider the technical details with which he must make himself thoroughly acquainted. Now, although it may be thought a very insignificant point, one of the first things which the player must learn is the correct manner in which to sit. Under no circumstances should the orchestral violinist sit with the legs crossed; it is an infallible sign of the slovenly player. He should sit upright; the left foot may be slightly forward, the right foot back and almost under the chair. In this position he will look, and be, alert.

Average technical proficiency on the part of the player is taken for granted, but in orchestral work more than normal attention must be giving to bowing. Complete uniformity of bowing throughout the orchestra is necessary, and to this end every player must adopt bowing identical with that of the leader of each string section. This is by no means easy to do at first, but the new player will soon acquire the habit if he consciously strives to do so. Perfect synchronization of bowing in the string sections of the orchestra is not only an inspiring sight; it produces inspired phrasing.

In passages of double stopping the word *divisi* will often be found. This is simply a direction that the two players at each desk shall divide the notes, the outside player at each desk (that is, the one nearer the audience) taking the higher notes and the inside player the lower notes. Incidentally, it is the inside player whose duty it is to turn the pages, arrange the music in its correct order, and so on. When, at the foot of the page the letters *V.S.* (*Volto Subito*, that is, turn over quickly) appear, the inside player must be ready to turn the page as swiftly as possible. Sometimes the word *attacca* is used instead of *V.S.*

Two other small points which claim attention are *pizzicato* and *tremolo*. These are not met with in solo playing so frequently as to require constant practice; but in orchestral work they are of common occurrence and the

player must devote some little time to improving his execution of these effects. It is a good plan to practice *pizzicato*, using both the first and second fingers in rapid succession (the thumb, of course, resting against the side of the fingerboard) instead of plucking with the index finger only. In very rapid passages it is almost impossible to play up to speed with one finger. The *tremolo* should be practiced with a very quick wrist and finger action, with an accent to define the commencement of the strong beat in each measure.

The use of *vibrato*, on the other hand, should be more restrained in orchestral playing and in passages of extreme *pianissimo* should be suppressed entirely. Conversely, of course, where a large *crescendo* is being built up it is wise to use no *vibrato* until the very strongest tone is required when it will be found to add greatly to the power of the tone.

If, in addition to these few technical details, the player will spend a few minutes each day on sight reading, he should find his technical knowledge and equipment equal to all the normal demands of or-

Understanding the Conductor

EVERYONE KNOWS that the down beat of the conductor's baton signifies the commencement of the first beat in the measure. But very few amateur players know *precisely* when that beat starts. Does it start as soon as the baton commences the downward stroke or at a certain time during the stroke? The answer is that the beat begins immediately the stick reaches the *lowest* point of its downward stroke—not a fraction earlier nor a fraction later, and similarly with the other beats. It is absolutely imperative that the orchestral player should fully appreciate this point and learn to gauge the time spot exactly. At first he will probably experience a little difficulty

in his endeavors to keep one eye on the music and the other on the baton; but this is merely a matter of experience. Once he has overcome this trouble he will find that the baton does more than beat time; it moves in a variety of ways, each one a clear direction to the players. For instance, a sharp, decisive beat calls for brisk, *staccato* playing, while a smooth, flowing beat demands beautiful *legato* bowing. Again, the broader the movement of the baton the greater is the tone that is required; while for a quiet, restrained passage a small beat is generally given. In these and a dozen similar ways does the conductor convey his directions to the orchestra. The commands of the baton are invariably clear; and the player who is prepared to approach orchestral work in the spirit of keen coöperation, having regard to the foregoing remarks, will speedily find a new pleasure in music—the joy which comes through active participation in good ensemble playing.

Vibrato and Portamento

By JAMES GIBSON DAVIS

WITH MANY young violinists, the *vibrato* seems impossible to acquire. The French speak of this effect as life under the fingers. Fundamentally, *vibrato* is the change of pressure on the strings. Older violin methods termed it as a close shake.

With practice, a good *vibrato* can be acquired from the fingers alone, by commencing to practice the change of pressure slowly. Gradually it will be found that the nerves in the tips of the fingers play an important part in its production. A very fast *vibrato* will soon develop from the fingers alone, and a slower and very marked *vibrato* with added pressure from fingers and knuckles.

While many players produce a *vibrato* from the wrist and hand, the motion has a tendency to shake the violin. This naturally prevents a clear even tone. In both cases whether the motion is by fingers alone, or from the wrist and hand, the motion should commence at the tip of the fingers.

Another lovely effect is the *portamento*, caused by changing from one position to another. The thumb should always commence the advance up or down the fingerboard, ahead of the hand. This advancing of the thumb brings certain cohesion between muscles of the hand and thumb and, if the proper fingers are used to carry the hand from one position to another, a good *portamento* should result.

Both *vibrato* and *portamento* are essential to artistic violin playing.

The Aluminum String

By ADA E. CAMPBELL

TO LENGTHEN the life of an aluminum wound violin string, dampen the gut ends with olive oil and allow the string to draw up the moisture. The gut will swell a little and this prevents the wire from unravelling.



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The "Cinderella" of the Violin Family

By LOUMEL SKAIFE

UNLIKE THE CINDERELLA of nursery days and pantomime, she has no ugly sisters, and there is no good reason why she should not receive fair treatment, instead of being kept in obscurity while her sisters are taken regularly to entertainments of various descriptions.

There are evidences of renewed interest in chamber music; a type of entertainment which depends, more than any other, upon the concerted efforts of the violin family. Strange as it appears there is a member of that family practically unknown to-day, but if the violin family is to reach its zenith in this new wave of interest, that member must take her place upon the platform, and fill the evident gap. Such an adjustment will necessitate the manufacture of the lost instrument, as well as a rearrangement of much existing music; and it will also provide the necessity for new music.

The instrument described as "Cinderella" is the tenor violin. Wanted—a Fairy Godmother, to prepare her for reception; and a Prince, to marry her and make the tale complete.

The viola, the least appreciated (shame!) of the other members of the family, is, by comparison, well cared for. She has a rare prince in William Primrose, and many fine princes for concerted play.

But the Tenor? Let us look into the matter.

The tenor music in string works is "got rid of" by dividing it between the violoncello and the viola. The tenor clef is included in the violoncello tutor, as if it were normally a part of the violoncello's work; and true it is, that much has been relegated to the upper registers of this instrument. Anything outside of its scope is included in the music for the viola, which is the alto instrument.

Strange how the alto and tenor are so often confused, yet, without going into technical details, the alto and the tenor clefs are sufficient indication of their dis-

tinctive functions. One well known viola method is described as the "Tenor Method" though every exercise contained therein is written for the alto clef.

The tenor violin is such a stranger to most of us, that it seems wise to quote from Vol. II of G. R. Hayes' fine work, "Musical Instruments and Their Music," published by Oxford University Press.

"Of all the amazing things that have happened in the suppression of the early instruments, none is so difficult to understand as the loss of the tenor violin. It represents a part of importance at least equal to any other. Strangely enough, all authorities seem sound on their information about it. Not only was it used throughout the seventeenth century, but it is needed for the works of J. S. Bach and Handel. It has never suffered a total oblivion in practice. A tuning pitched an octave below that of the treble violin demands an instrument too large to be played overarm. The tenor violin is in appearance like a small violoncello, the length of the string from bridge to nut being about nineteen and one half inches—the instrument is not difficult to find and has survived as a violoncello for children. Being tuned to the bass pitch, it has acquired a bad reputation for tone, but strung and tuned to its rightful manner it will be found to have an individual character not to be obtained from either violoncello or alto. It is played in the same manner as the violoncello."

Mr. Hayes gives us many interesting details concerning the history of the violin family and the fluctuations in tuning and pitch. Another interesting point he mentions is that the seventeenth century composers Giovanni Legrenzi and Tommaso Albinoni composed sonatas for the violin family and they always were scored to include the true tenor violin.

The time now seems opportune for the revival of this much neglected instrument. The beauty of the string ensemble, especially in chamber music, would be enhanced thereby.

Getting Back Into Practice

By MARION G. OSGOOD

IT SOMETIMES HAPPENS—because of illness or some other unforeseen occurrence—that a violin player must forego practice for a long period. If this inactivity continues for many weeks the muscles of the shoulders, arms, hands and fingers become much stiffened. This stiffness is worse in the case of an adult than it is with a person under twenty.

Upon renewing practice a player will meet a more or less severe protest from shoulders, arms, and hands. Fingers, too, are loath to do their part in the business of recuperation. There is in fact, much complaint all along the lines of muscular awakening.

Under these trying conditions, an ambitious player will make the mistake of forcing his muscles into an activity to which for a long period they have been unaccustomed. This is a sad error and dangerous, as muscles are sure to rebel at such treatment, and a strain may result which is likely to keep the player from practice for another long period.

The safe and sure method toward re-

cuperation is for the player to encourage in himself a relaxed, nonchalant mental attitude, and then to practice slowly, easily, and with frequent brief pauses, an exercise such as the second etude of Kreutzer. Using the whole bow stroke; treat each sixteenth note as a quarter note; and keep the tempo very slow. This is for the start toward getting back into normal, hard practice. From a half hour to an hour a day of this kind of work, with brief rests when fatigued, should fit one before many days for much more strenuous endeavor. Now comes the time when the Campagnoli studies (The "Seven Devisements, Op. 18") are exceedingly useful in bringing back quickly the player's former strength, agility and technical reliability.

There is a surprising amount of benefit to be gained through the persistent practice of some one study in one of the higher positions. The sixth and the seventh positions, used alternately, are very helpful as aids toward perfect intonation, pure tone, and, perhaps most of all, great muscular endurance.

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BY LAWRENCE ABBOTT

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AT THE NATIONAL BROADCASTING COMPANY

Here is a journalistic feature worth talking about. Lawrence Abbott, grandson of the famous American Clergyman, Lyman Abbott, has, through his position in the broadcasting field, received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of ever becoming professionals. They likewise do not want to be bothered with text books, rules, restrictions, and written exercises. Still they have a keen interest in finding out "what it is all about."

Mr. Abbott offers this assistance in a very sound, readable, but popular fashion, quoting harmonic effects from the works of Beethoven, Brahms, Wagner, Debussy, and other classical giants, right down to the latest Broadway hits, in which some ingenious tunemonger has chanced upon some really original use of chords.

Mr. Abbott had his academic training in music at Harvard, and he has done this "Harmony at your Doorstep" in such simple and entertaining fashion that music lovers will revel in it. The series, which will run for many months, will commence in THE ETUDE during the coming year. Tell all of your musical friends about it. You will find it well worth while.

Something for Nothing

The average modern magazine frequently costs to manufacture and sell, over double what you pay for it by subscription or at the newsstand. Often, it is like putting down a nickel and getting back something that it has cost a quarter to produce. It is one of the few cases where one gets something for nothing. The "magic" of this is advertising, and the very best way in which a subscriber can show appreciation of a favorite magazine is by patronizing the advertisers. Publishers know this and cast a jealous eye upon the quality of advertising presented. THE ETUDE has turned down many thousands of dollars in questionable advertising.

It always pays to read THE ETUDE advertising.

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

The Sonatas by Bach.

R. T. S.—The Chaconne (for violin alone) is one of the most celebrated compositions of Bach. It is the last movement of the "Fourth Sonata" (for violin solo), from the celebrated "Six Sonatas for Violin Solo," by Johann Sebastian Bach. It is a favorite number with concert violinists. A piano accompaniment has been written for these sonatas, but great violinists prefer to play them as they were written, for violin alone. Eduard Herrmann, in the preface to an edition of the sonatas writes, "Among Bach's works, the 'Six Sonatas' for violin alone (or to be more accurate, '3 Partitas' and '3 Sonatas') take a prominent place, for in the whole literature of the violin we do not find anything resembling them. It has been often questioned how an artist, whose principal instrument was the organ, could have written compositions for the violin, which are so extremely difficult, and, at the same time, highly adapted to that instrument. But Bach was an excellent violinist himself. In 1703, he held a position as such in the orchestra of Prince Johann Ernst, of Saxe-Weimar, and the 'Six Sonatas' were probably written at that time."

Every violinist should study these sonatas, as they are included in the repertoire of all the great artists, and some of them are favorite concert numbers.

Making a Violin.

T. L. F.—As you have had doubtful success in making violins according to the directions given in a number of works on violin making, you might try "Violin Making," by Robert Alton. Mr. Alton is a well known English violin maker and a good authority on the subject. He is also a popular writer on violin topics.

The Violin a Singing Instrument.

G. H. Y.—The violin is preëminently a singing instrument, and the vocalist can learn much by listening to the violin, and conversely the violinist can learn much by listening to the vocalist. DeBeriot, the great violinist, advising a young violin soloist, who had asked him for advice by which he could improve his violin playing, said: "My young friend, go to the opera, and listen to the great prima donna, Malibran. Try to imitate her on your violin, and you will become a great violinist, if you can do so successfully."

Many great singers play the violin, to their great advantage. It is said that Marion Talley, late of the Metropolitan Opera, and now a radio star, learns her songs by playing them on the violin before singing them. Marcella Sembrich, famous operatic soprano, played the violin so well that she frequently was heard in concert as a solo violinist.

Orchestra Violins of Quality.

I. O. L.—Many people are possessed of the idea that most anything in the way of a violin will do for playing in the orchestra. This is a great mistake. Of course it is more important for the solo violinist to have an instrument of the finest quality, than it is for the orchestra violinist, but it makes a vast difference if the violin section of an orchestra is composed of players who have instruments of high quality, and similar tone color. There have been orchestras in which all the violinists had Cremona violins of identical tone quality, and the effect was beautiful in the extreme. A writer on radio orchestras says on this point, "When Andre Kostelanetz (well known radio orchestra director) ascends the podium and raises his baton, sixteen members of the string section of his orchestra tuck \$155,000 worth of instruments under their chins. The following great violin makers are represented among the violins in this orchestra, Maggini, Stradivarius, Guarnerius, Gagliano, Guadagnini, and others." The orchestra leader will be wise if he insists that his violinists play on violins of fine quality.

Stainer Label.

F. H.—Stainer did not burn his name on the back of his violins. He wrote his name on slips of paper which were pasted on the inside of his violins. 2—His inscription on his labels

reads as follows: "Jacobus Stainer in Absam prope Oenipontum, Anno (year)." 3—I know of no law, in this country at least, compelling makers of imitations of famous violins to state on the label that they are imitations.

Placing the Bridge.

J. C. W.—The bridge should be perpendicular to the plane of the belly, neither leaning to the front nor to the back. The feet of the bridge must have their under surfaces shaped to fit the curve of the top, so that the bridge may rest solidly on it. This facilitates the transfer of the tone from the bridge to the body of the violin.

Paganini Yarns.

J. L.—There is no end to the fantastic yarns which are told about Paganini, the Italian violin wizard. You inquire about the recently published story which describes how Paganini died when a boy and, after being dead for quite a while, he suddenly came to life and yelled for a violin, an instrument which he had never previously played. As soon as one was handed to him, he began to play in a masterly manner without having had any previous instruction. This story should certainly be classed among the most fantastic.

Staccato Bowing.

F. B.—The passage you send from *Frasquita*, by Franz Lehar (arr. by Kreisler) is executed with what is known as the *staccato* bow. The eighth notes under one slur and with dots above or below them are to be played with a series of short jerks in one direction of the bow, without the bow leaving the string. This method of playing such passages is known as *firm staccato*. In *spiccato*, a single bow, very short and crisp, is given to each note; and the bow leaves the string on each note. 2—For self instruction on the violoncello, probably Otto Lange's "Tutor for the Cello" would do as well as any. This may be purchased through the publishers of THE ETUDE.

Removing a Callous.

E. F. O.—I have never met with finger trouble such as you describe. The calloused condition of the finger seems serious, and I would lose no time, if I were you, in seeking medical advice. I cannot advise you without seeing the finger. First, consult a first rate violin teacher, to see that there are no faults in your holding the violin and in your left hand technique. Maybe you do not have the nails trimmed closely, or perhaps you do not strike your fingers on the string in a perpendicular manner. Again, you may not hold your elbow well under the violin, so that the fingers are high enough over the fingerboard. The crease where the fingers join the hand must be even with the edge of the fingerboard. Take your violin with you when you consult a physician, and play for him, so that he can locate the trouble. Your idea of consulting a chiropodist is a good one as their work deals largely with callouses, corns, and similar troubles. Any physician can remove the wart which has developed on your finger. Some of the preparations for removing corns might help the callous you speak of. Have you tried any of the corn removers, which you can get from your druggist? They are often effective in treating callouses.

Various Bowings.

M. V.—Bowing with very short bows, which bounce or rebound (the bow hair leaving the string between the notes) is called *sautillé* in French, *spiccato* or *saltato* in Italian. The execution of these bowings is practically the same. You will find a description of this bowing and its mode of execution in the little work, "Violin Teaching, and Violin Study," by Eugene Gruenberg, or in the book, "Practical Violin Study," by Hahn. These works describe all violin bowings, and how to execute them. They may be purchased through the publishers of THE ETUDE. 2—In *staccato* bowing there is an extremely short pause between the notes, but it is so short, especially in rapid passages, as to be practically inaudible. 3—In a double stop, if the top note is marked *tr.*, only the top note is trilled. If both notes are marked *tr.*, both notes should be trilled. 4—In long, sustained tones with the whole bow, the bow approaches very close to the frog and point at either end of the bow.

* * *

"The highest form of art is that form which attains to a degree of permanency and does not fade away into oblivion with the advent of every new fashion; for only that which belongs to the spiritual plane can endure; only those beauties which are culled from the plane of eternal beauty can withstand the corruption of time."—Cyril Scott.



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Bands and Orchestras

(Continued from page 645)

"dah" is used for the attack, and the breath flows continuously as in the slur; the tongue must not stop it, but may only slightly interrupt it.

It is very important that, in the early stages, the student shall master these three basic styles; for a great deal in musical interpretation and expression depends on them. The *legato* and *slur* are mechanically the easiest to learn. For this reason, and because in the detached style we can more readily discern and develop the factors in proper tone production, it is advisable to begin the study of a wind instrument by playing in the detached or *staccato* style. This calls immediately for a decisive attack, with good control over the breath, the tongue, and other parts of the mouth. We should start by playing only one tone in each breath, then we may play two or more tones in the same breath, but with long rests between tones, gradually diminishing the rests until the tones quickly follow each other, but with distinct attacks and releases. We may first learn all three basic styles by singing or whispering the tones.

The Body and Instrument

ANOTHER FUNDAMENTAL which may be considered common to all instruments has to do with position. Of course the positions of the instruments differ, but again we are concerned with conditions behind the instrument, or with the position of the player himself. There is no doubt that position of the player as well as the position of the instrument has a definite bearing on the production of the tone. In addition, those positions, if correct, show self-respect and confidence on the part of the player. The student who is careless of his position and the position of his instrument handicaps himself physically, mentally, and psychologically, from the very start; while a correct position is of the utmost advantage in those same ways.

The correct position of the wind instrument player is nothing more than an erect position. It is stressed, however, because of the general carelessness of many players. Both feet should be flat on the floor—not one leg crossed over the other, above the knee, or any place else. The back should be arched not round, with the shoulders back, not drooping. The knees should take up no more space than the width of the chair. The head should set well up and back on the shoulders, not shoved down and forward. The music should be adjusted to be on a level with the eyes, so that, while reading it, right over the top of the page the eyes may constantly take in every movement of the conductor.

If the player does not have enough physical energy, mental alertness, and ambition, to maintain the correct position of body and instrument, certainly he does not have enough of those requisites to get very far in learning to play the instrument.

There are a few other things incidental

to the launching of a class in wind instruments, or even a band or orchestra, which it may be well to discuss in advance. The first concerns the condition and care of the instruments. No instrument should be used till it is in good playing condition, for one in poor condition is a needless handicap. Then it should be kept in good condition. The student should not tolerate valves and slides and keys that stick or pads that leak. He should have them attended to immediately, if he cannot take care of them himself with the information given by his teacher and in his instruction book. It has been said that more damage is done to a woodwind instrument in putting it together and taking it apart than in actually playing it. The student should be extremely careful in handling his instrument so that he will not damage it, by denting it, by springing any of the mechanism, or otherwise getting it out of adjustment.

There remains something to be said regarding class procedure and etiquette, this also not because of anything unusual about it or because of deficiency in knowledge concerning it, but because of carelessness which is universally apparent. Just as a great deal of damage may be done to the instrument in putting it together, so a great deal of damage may be done to the player if he does not start each day's playing correctly. "Warming up" applies to the player as well as to the instrument, and it should be done quietly and gradually. If the student arrives in the class early he should use good judgment in "warming up," and play soft, long tones. Loud tones and artificial "jazz technic" have no place in the warming up process of beginning—or advanced—instrumentalists. Indeed, it is not necessary for him to warm up individually at all, for it should be the practice to warm up together at the beginning of each class, and at each band or orchestra rehearsal.

Professional Etiquette

DURING THE CLASS it is not "each man for himself," but all must work together to accomplish the most as a body. For that reason ordinary rules of etiquette and courtesy should prevail. Individual practice should be done outside the class; while in class no one should play unless so instructed, and then he should play the best he can. It is only a sign of discourtesy and bad manners to play or to talk while something is going on as a part of class procedure. Teachers and conductors will soon learn that it is a weakness on their part or poor training on the part of the students, if it is necessary to call or rap for attention over and over during a class or rehearsal—not that it isn't done "in the best of families," or bands and orchestras, but the indictment still holds. While learning the wind instruments everyone should learn also how to work most effectively both as an individual and as a member of a group, and thus to be ready for any emergency.

Did Gluck Invent the Musical Glasses?

AN ADVERTISEMENT that appeared in a London paper in 1746 announced that the great composer, Christoph Willibald Gluck, was to give a concert on the Musical Glasses, tuned with water. This was given with an orchestral accompaniment. The advertisement went on to say, "This is a new instrument of his invention, on which

he can play anything written for violin or harp." It remained for Benjamin Franklin, however, to arrange glass discs in a series like the scale, on a revolving spindle turned with a foot pedal, so that it made a musical instrument which he played with his moistened fingers and called the "Armonica."

* * * * *

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20122	Great Is the Lord (Stults)	E	.12
21162	I Will Give Thanks (Marks)	M	.15
10370	It Is a Good Thing to Give Thanks (Stair)	M	.10
20414	Now Thank We All Our God (Huerter)	M	.10
20501	Praise Be Thine (Matthews)	D	.30
20385	Praise to God, Immortal Praise (Stults)	M	.12
35039	Rejoice, The Lord Is King (Adams)	E	.20
21055	Seedtime and Harvest (Harris)	M	.12
10095	To Thee, O Lord, Our Hearts We Raise (Bernwald)	M	.15
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15573	Give Peace, O God, Give Peace Again (Stults)	E	.12	20391	Prayer of Thanksgiving (Netherlands)	E	.06
10963	Hymn of Peace (Bernwald)	E	.08	35017	Recessional (S.A. 3T.3B) (DeKoven)	M	.12
10875	Lest We Forget (Bohan- nan)	M	.15	20705	World's Prayer, The (Cad- man)	M	.08
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Relaxing Before A Public Appearance

By LESLIE E. DUNKIN

"How DO YOU RELAX before appearing in public?" was asked of a number of musicians—pupils in training, skilled musicians, semiprofessionals, and professionals.

It is generally recognized that the most difficult time connected with a public appearance—whether in a home, in a group gathering or in a large concert hall—is the period immediately preceding the beginning of the event. All of these musicians acknowledged this to be true in their own experiences, even the seasoned professionals.

Their replies included suggestions covering various periods of time previous to the event: for a whole day; for immediately before it; and for the last hour or two. Also some suggestions to remove the obstacles and dangers were given.

Five of their practices for relaxation during the day for the public appearance are:

(1) Be master of the music. If you are not reasonably sure of the music to be used, change to what you can do well. It is too late now for frantic practicing at the last minute.

(2) Use scales and finger exercises briefly and quickly to limber your fingers some time before the program begins.

(3) Keep busy at something. Do not just think and worry.

(4) Keep away from the music to be used, during the day of the appearance. A musician may go "stale" on that particular piece, in much the same way as an overtrained athlete does.

(5) Avoid controversy or anything unpleasant which might cause a mental disturbance. A musician can not be at his best if he is all stirred up about something besides the piece at hand.

Five of their practices to relax imme-

diately before the public appearance, are:

(1) Read an interesting story or book—something that is entirely apart from any suggestion of music.

(2) Play a game that requires no musical thought or special, worried concentration. Solitaire, a hand of bridge or euchre, and a simple puzzle game for one person, were mentioned by the largest number of them.

(3) Take a walk—especially a leisurely walk away from any thought of or reference to the musical appearance. Some prefer to do this alone. Others choose to have a close friend to walk with them, one who is not too disturbingly talkative.

(4) Read a newspaper. This brings the musician down to life without the disturbing thought of the approaching program.

(5) Arrive at the appointed place just comfortably on time. So that those in charge of it will be comfortable, a good plan is to inform them earlier in the day that you will arrive ten or fifteen minutes previous to the opening. Avoid the mistake of arriving nervously a half hour or so ahead of time.

Five of their most frequent warnings given, are:

(1) Avoid doing anything which will tend to stiffen the fingers.

(2) Avoid doing anything which might bruise or injure the fingers.

(3) Be sure to feel rested and have plenty of sleep. Many a public appearance is spoiled the night previous—by failing to get enough rest and sleep.

(4) Do not worry about a doubtful last rehearsal before the appearance. Often this is a good sign for an unusually good performance when desired.

(5) Lose yourself in your music and everything will be satisfactory.

The Kitchen Symphony Orchestra

(Continued from Page 642)

drum, and wood block. A pupil at the extreme right may play all the important glass parts, and the chime on the berry spoon. A pupil standing at the back of the piano seat may play on glasses, silver tray, tin pan, and knives.

In case of there being fewer players than were provided for in the score, it becomes necessary to rewrite the parts to fit the performers. This may be done according to the following plan, with the *Kitchen Symphony* of Kling as a model, and with the proper adaptations made to fit any other piece. These directions should be marked plainly on the piano music, so that all may see:

Measures

- 1 to 21—piano alone;
- 22—consists of one note to be played on the piano, drum, tin pan, and tray, with all the noise possible;
- 23 to 26—on the highest pitched glasses;
- 27 to 30—on the three glasses which sound best;
- 31—on the highest pitched glass;
- 32—on a lower pitched glass;
- 33—on the lowest pitched glass;
- 34—on all three glasses;
- 35 to 36—piano alone;
- 37—to the first beat of 45 use the best glass for single melody, and the three glasses on the beats having chords;
- 46 to 51—piano alone;
- 52 to 53—berry spoon for chime effect;
- 54 to 59—tin covers;
- 60 to 69—glasses;
- 70 to 75—tin covers;
- 76 to 92—piano alone;
- 93 to 101—wood blocks;

- 102 to 107—two glasses;
- 108 to 109—wood blocks;
- 110 to 117—two glasses;
- 118 to 121—tin covers;
- 122 to 125—glasses;
- 126 to 129—wood blocks;
- 130 to 132—glasses;
- 133—glasses, drum, and covers;
- 134 to 137—piano alone;
- 138 to 153—drum;
- 154 to 156—covers;
- 157—covers, with drum following the bass part;
- 158 to 160—covers;
- 161—same as 157;
- 162 to 165—piano alone;
- 166 to 169—glasses;
- 170 to 173—piano alone;
- 174 to 177—glasses, with drum added to measure 177;
- 178 to 207—same as measures 102 to 132;
- 208 to 227—glasses;
- 228 to 231—drum on the first beat and knife chime on the second beat of each measure;
- 232 to end—trill on glasses, with drum following the bass part; and on the last beat of the piece drop the drum, the tin pans, and the trays flat on the floor.

Instruments with pitch will play always from the notes of the right hand part of the piano score.

For uniforms the girls may wear their cooking outfits which they use at school or in the home kitchen, which are easy to slip on over their bright "party" dresses, and look well; and the boys may wear costumes and caps suggestive of the chef or kitchen help of a restaurant or hotel.

Even the fathers will get a lot of enjoyment out of listening to such a number.

* * *

"True art is the result of knowledge and inspiration."—Berlioz.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Pedaling and Fingering.

Q. 1. Will you kindly tell me how to pedal Schubert's Impromptu, Op. 90, No. 2?
2. On the second page is the direction, *Una Corda*. Should the damper pedal also be used?
3. How do you pedal Handel's *Fantasie* in C?

4. In Haydn's *Sonata* in D, measures 71-72, there is a legato line and also a staccato over the two notes, G-sharp and A. Should they be played legato or staccato?

5. How is the left hand part of measure 70 fingered? How do you finger the two groups of sixteenth notes in measure 22?—Mrs. A. Z.

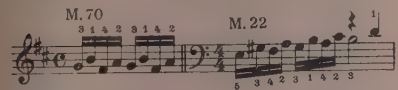
A. 1. Space limitation makes it impossible to give you the pedaling of a composition. This much I can say. Wherever there is a dotted half note in the bass, depress the pedal on the second beat instead of on the first; where there is a quarter note on the first beat, depress on the first beat. What you need is a thorough study of "The Pedals of the Piano," by H. Schmitt, which may be secured through the publishers of THE ETUDE.

2. Using the *Una Corda* pedal does not interfere with the regular use of the damper pedal.

3. You will not be far from correct if you play this composition without pedal throughout.

4. These two notes are played "portamento staccato"; that is, the notes are held three quarters of their full value. Playing a portamento staccato is about like trying to play legato with one finger—almost legato but not quite.

5. Here are the fingerings for measures 70 and 22.



Fingering Diminished Seventh Arpeggios.

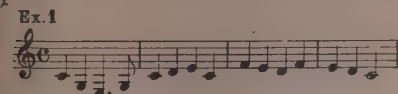
Q. Please tell me how to finger the three diminished seventh arpeggios?—E. C.

A. The fingering for all the diminished seventh arpeggios can be stated in this one sentence: Always arrange the fingering so that the thumb passes under the fourth finger from a black key to a white key, as follows.



The Rondo Form and Other Questions.

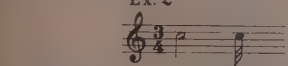
Q. 1.—Will you please write these four measures in the bass, soprano, alto, and tenor clefs?



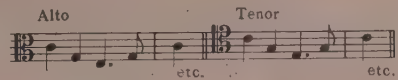
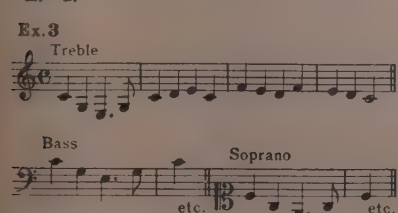
2.—Which rondo form is Haydn's *Gypsy Rondo* from "Trios in G"? Will you please point out the episodes?

3.—What is the nature of questions asked at a state convention in a class in musicianship for a pupil eleven years of age?

4.—What rest, note, dot or dots do you need to complete this measure?



5.—Will you please identify the chords in measures 11 and 12 of the part marked *allegro giocoso*, three-four rhythm in June, by Tschakowsky?—M. M.



2.—Second rondo form; that is, a rondo with two themes.

A — 34 measures (last 18 repeated)
Ep. — 32 measures (non-modulatory)
B — 28 (G minor) (Minore)
A — 26 measures
B — 32 measures (Minore)
A — 26 measures
Coda — 16 measures

I suggest that you read Chapter VII, in "Larger Forms of Music Composition," by Goetschius.

3.—Probably scales and key signatures, modulations and transcriptions at the keyboard, the meaning of musical terms, and so on.

4.—

Ex. 4



5.—Diminished 7th on raised IV.

Minor Seventh Chords.

Q. Will you kindly give me some information about chords of the seventh? I know the dominant seventh chord and its inversions; but I am hazy about the minor seventh chord, and I should like to have it explained.—H. N. V.

A. The term "minor seventh chord" is not generally accepted by authoritative writers on Musical Theory. With the exception of the diminished 7th chord, all seventh chords receive their names from the degree of the scale upon which they may be constructed, that is, dominant 7th, leading-tone 7th, supertonic 7th, and so on. These are also designated V, VII^o, II^o, III^o, etc. There are some "short cut" systems which teach a manner of harmonizing dance tunes, generally by correspondence, in which the term "minor seventh chord" is used, but it is not authentic. Many chords contain the interval of the minor seventh, but the name of this interval is not given to the chord. I suggest that you procure a copy of Goetschius' "Material used in Musical Composition." There, on pages 74-115 you will find, in great detail, sufficient material for your consideration.

Patterns in Practice.

Q. What is a pattern? Why is 1 2 3 4 5 6 called a pattern? Is there any text book that treats of this subject that would aid a student?—S. I. K.

A. I am sorry to say that I am not familiar with the particular system on which your questions are based. In general a pattern is a group of single tones that occur in a melody. It is either a tone group that occurs often, in many melodies, like *do-mi-so* or *so-re-fa-mi*; or else it is some group that identifies a particular melody because it is so characteristic that on hearing these tones, even without rhythmic arrangement, one thinks of that particular melody. As, for example, *so-mi-do-mi-so-do*. My guess is that your system uses the word pattern in the former sense, in which it is practically synonymous with *tone-group*. An interval might be a tone group, but usually a tone group has at least three tones, whereas an interval is the relationship between two tones only. Does this help you at all?

P.S.—As last minute information it comes to mind that there are systems of piano teaching in which patterns, such as 1 3 4 2 and 1 6 4 3, or any such group as the teacher may devise, are given to pupils (more especially the very young ones), with the purpose of having these patterns repeated on each tone of the scale or in different keys. This is an excellent scheme to develop tone and key consciousness.

When Pupils Dislike their Music.

Q. 1.—What are the divisions of music and the number of persons employed?
2.—What should a teacher of piano do when the student does not like any piece that he is given?—B. C. K.

A. 1.—I do not understand this question. Perhaps you mean that you would like to know how many persons are engaged in (1) teaching music; (2) performing music; (3) manufacturing musical instruments; (4) publishing and selling music? I am sorry to say that so far as I know there are no statistics about such matters. If any of our readers can answer the question we shall be glad to hear from them.

2.—First of all, play it for him as beautifully as you can and ask him to work at it for a week. If he still does not like it, I should substitute another composition of about the same difficulty.

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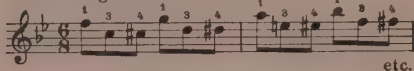
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An All-Around Drill

By ANNETTE M. LINGELBACH

For a flexible, well curved thumb, a beautifully shaped, sturdy third finger, and a strong fourth finger, transpose this phrase from Ludwig Renk's, *Twilight On the River*, into various keys and rhythms.

Ex. 1 Right Hand



Ex. 2



Besides the quick recognition of accidentals, the playing of the thumb on the black keys develops power and speed. A smoother, more rapid rhythm is assured, by repeating each three note group two or more times.

After practicing this exercise daily for several months, a small hand will expand, a weak hand will become strong, and a stiff hand flexible and easy. A beautiful hand position naturally results. The fingers learn to hug the keys in performing rapid passages, while the wrist remains quiet and relaxed.

Music After Marriage

(Continued from Page 644)

of practice. Just take them at a comfortable tempo, so that you can play them with ease, and without bungling, and you will find that the pace increases naturally by itself, until before long you will be rattling them off at fifty miles an hour! You will be surprised how quickly that ten minutes passes. If you want to, you will find that you will be able to fit it in somehow, at some odd time or other. Instead of idling away that extra ten minutes with the newspaper, or the many precious minutes we waste during the day in various ways, jump up and do that bit of finger drill. After some time it makes a surprising difference in one's playing.

Putting Knowledge to Use

Now I OFTEN am asked to play solos at musical evenings in different homes; and I used to find it most embarrassing, with a roomful of people, to stumble over the difficult passages. However well you can play when alone in your own home, you will find that you must know a piece inside out to be able to play it well, on a strange piano to a lot of other people.

So I decided to take one piece at a time, and to polish it up for performance. I choose well known light classical pieces, tuneful, and not too long, so as not to bore the listeners. And I don't leave that piece until I can play it well. I play it three times through every day, and every time I reach a place where I stumble, I play that passage three times, and then pass on. After some time I shall have a decent repertoire of pieces I can play in a polished manner, with style and confidence, instead of dozens of pieces each of which has some especial bugbear, which I dread as I draw near to it, for fear of bungling it. That's all I do. Ten minutes of varied scale and arpeggio playing and odd finger exercises that I remember from my youth, usually the type which progress up the piano and down again. And the selected piece for performance. Not more than half an hour altogether.

Itinerary No Barrier

I MUST OWN that I can't find time for practicing studies, which no one wants to hear performed (although I readily own that many studies are most melodious). But young people please don't follow suit, because studies are most necessary for your progress and development. I am merely telling you of the plan which suits me best. When you have reached my age, and have a husband, two children, home, sewing, cooking, mending, letter writing, and social activities, all to fit into one

short day, then perhaps you can leave out your "Studies" as I do.

Now my husband is in the Government Service, and every two or three years we get marching orders, and have to shift to another Dorp, or village, so I have lived in many of these small towns in South Africa, and it is my experience that one finds very few polished players. When one does appear, he, or she (usually 'she') is hailed with delight, and is in much demand at musical evenings, for singsongs, solos, and especially for accompanying singers at sight. One meets so many singers who cannot play their own accompaniments, and they are quite lost, unless they have a friend who can take their music home and learn it ponderously.

Now, I am particularly good at sight-reading, and most people marvel at it and say: "Didn't you know that before, is that the first time you have played it?"

I try to keep this art ever fresh in the following manner. Every month, when THE ETUDE comes, I use it as a sight reading exercise. Later, of course, I analyze the pieces, and make the most out of them. I try to play each piece for the first time, as it should be played, following tempo and expression, and trying to make it as perfect as I can and do my best. And I find it very good sight reading practice, I can tell you. It is a good plan to imagine that there is a roomful of people behind you, listening to the performance; and then you really do put your best effort into the work.

Au Revoir

AND so ends my message to you good people, and I must leave you. I hope that I have, with these few words, inspired some of the many musical wives, who have let their music slide, to get going again, and to be up and at it.

What is that old verse which I learnt when I was only six years old, and quote from memory:

"Little drops of water, little grains of sand
Help to make a river, and a mighty land."

Don't forget that applies to you and your music. Just half an hour a day, regularly.

"Ten minutes scales and finger drill
Faithfully done sometime each day;
Three times your piece—and then you will
Soon see the change in what you play."

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

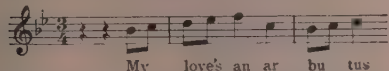
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Bent Head

Q. In trying to sing head tones, is it more easily accomplished by lowering the head? I seem to get choked up when I do it.—L. G. S.
A. This depends upon how you do it. Lamperti the elder used to have his sopranos, when practicing in the upper range, to bend forward and pick up a small object from the floor. A chin pulled down, or in, or thrust forward, or too much elevated, interferes with the freedom of the throat and consequently with the tone. We have had good results with "lowering the head" upon upper range passages, when done so as to leave the jaw with the feeling that it was "floating" in the air, and with the whole body, including the tongue from back to tip, free from rigidity.

Proper Pronunciation

Q. I am directing a small chorus of girls, ages thirteen and fourteen years. (1) Is there any harm in allowing them to sing soprano or alto as they choose? (2) If there is no harm, how long may they continue? (3) I find that some authors advise not trying to train children's voices. They advise just letting them sing, with the precaution of not too loud singing. Cannot children be taught correct breathing and pronunciation, which latter, as I understand it, is largely a matter of tips, tip of tongue, and teeth, without chance of doing harm to their voices? (4) You have recommended "Art of Singing" by William Shakespeare. I have the book and find it most helpful. Will you tell me who he is? (5) In the following passage, as an example,



some directors insist upon singing "my" on B-flat and "hy" on C; then "la" on D, and "rove" on E-flat. They say that in that way the C and E-flat can be given more emphasis—that the notes will not be slid over. What is your opinion? Also where there are two words, one ending with the same consonant with which the next word begins, such as "This vast treasure of content," some directors say to put an "a" between vast and treasure?—J.W.D.

A. (1) In the section of the writer's book, "Choir and Chorus Conducting," entitled *The Choir of Children's Voices*, pages 167 to 185, you will find your questions answered in somewhat greater detail than we have space for here. Be careful not to allow any young child to sing "alto" unless with free throat, thoroughly musical quality, and no attempt to compel power of voice on the lower pitches. (2) The children singing alto must be watched and their voices examined frequently to see that no forcing is going on. Naturally if the voices are coming to no harm there can be no objection to their reasonable use at any time. (3) As to correct breathing for children for singing, see the work above mentioned. Also "Voice-culture for Children," by James Bates, and "School Choir Training," by Margaret Nicholls. Children learn more of good pronunciation (including enunciation and articulation) from an example set by a good singer than in any other way. (4) William Shakespeare, an Englishman, died in London, November 1, 1931, at 82 years of age. After playing the organ and singing in the choir at ten, he was educated in piano and composition, winning the Mendelssohn Scholarship at the Royal Academy of Music. This gave him four years of advanced study on the Continent. Having gone to the Leipzig Conservatory while still a very young man, he continued work in piano and composition, and conducted his symphony at the Gewandhaus under the auspices of the widely known pedagogue Reinecke. On discovering that he possessed a beautiful high tenor voice, he was advised to take the final three years of his scholarship in vocal study at Milan, with the celebrated Francesco Lamperti. He made a world reputation as an oratorical and concert singer, and took the Professorship of singing at the Royal Academy of Music in London. Here he brought out several pupils who became widely known, and conducted the Academy concerts. His reputation as a teacher spread to America, and a large number of our best singers of the time did work with him in London. Later he came to America and for a period taught in various cities, East and West. He was a thoroughly competent and exacting instructor, holding fast to the principles of the Old Italian School of tone production and singing, as set forth by Lamperti the elder. Many leading American teachers owe much to his instruction. His work, "The Art of Singing," perhaps owed its initial appearance to Lamperti, who urged Shakespeare to undertake such a project. The book, published in London and in Boston, underwent several revisions and expansions, and it has had a large and deserved circulation. (5) A true legato delivery does not admit of an aspirated tone generation. The skilled singer passes from pitch to pitch on the vowel with a combination of a start in the exact center of each note and a continuous flow of sound. The secret lies in genuine breath control, a free instrument, and permitting the generation of tone, rather than assisting it. The following words from Francesco Lamperti's

book, "The Art of Singing," translated from the Italian by Walter Jekyll, M.A., will help to give the underlying idea: "In taking in breath, which must be done very slowly, a sensation of coldness will be felt at the back of the throat. The moment this sensation ceases, the sound is to be attacked with a slight back stroke of the glottis, almost as if one continued to take breath . . . so that the voice may lean upon the breath, or, to express it more clearly, be sustained by the column of air."

As to the treatment of two words one ending and the next beginning with the same consonant: No intervening vowel is necessary. Swift, clean-cut action of the organs of articulation, with complete control of the breath, will give the artistic effect desired.

To Determine Talent.

Q. (1) Do you believe it takes a great fundamental voice to make a great singer.

(2) How can I discover whether or not I have enough fundamental voice to devote my youth to the development of it? The thing I want most in the world is to sing. If I do undertake a vocal career, I want to become a good singer. Nothing ordinary will satisfy me.—M. L.

A. (1) Some artists have done great things with voices which, compared with others, were perhaps not what you mean by "fundamentally great." Fine singing, even great singing, we may say, is not merely a question of "voice," but of imagination, feeling, fervor, the "divine fire." Also of vocal technique and musicianship.

(2) Consult some of the teachers in the city you mention. You can get in touch with them through their announcements in THE ETUDE.

Wind Instrument and Singing.

Q. I enjoy the answers to voice questions in THE ETUDE, and here is another one. I have a son, aged twelve years, who is anxious to join the band at school. I wonder if the playing of a band instrument will in any way injure his voice. He shows some promise as a singer, and I do want him to study voice as soon as he is old enough.—J. P. A.

A. If there is a school orchestra, let him learn to play the violin, or some other stringed instrument, or the drums. Playing in a school band under a competent instructor, would be good for his musicianship. Consult the band leader on these points. If he were to take up a wind instrument, any favorable or unfavorable effect upon his prospects as a singer would depend upon whether or not he fell into such habits as stiffening the throat muscles, or "high chest" breathing, when playing. Really, the fundamental principles of breathing, breath control, tone production, and phrase interpretation, are in many ways similar in both singing and playing a wind instrument. A leading bass-baritone of some twenty years ago, at the Metropolitan Opera House, started his career as a band conductor and cornet soloist, and used these talents to finance his early studies of singing.

An Ambitious Soprano.

Q. I am a lyric soprano, twenty-five years of age. Have studied four years with a local teacher. Two months ago she passed away. Have had no piano study. Cannot read one note of music. My teacher always helped me with my pieces, and when being asked to perform before Clubs and at concerts I have thus had no difficulty whatever. I love to sing and am ambitious to become a famous singer. My range is from A below Middle C to F above high C. (1) Would you advise me to let my voice alone, and to take up piano instead until I have learned to read; or would it help me to keep on vocalizing and at the same time study piano? (2) Do you think I am too old to do anything with my voice? (3) Please give me the names of some books from which I can teach myself sight-reading? I have had to work my own way all my life.—Determined.

A. (1) Find a musician in your city who will agree to teach you how to sing by note. Find also a teacher of piano who will be patient with you as an adult beginner. It should not take you long to learn to sing by note. It will of course take longer to learn to play your own accompaniments, but unless you are more stupid than the average student, you can do it, with the right type of instruction. Keep on vocalizing to some extent, while working at the other studies, but do little song singing for a time. Concentrate on the sight singing and the piano work. (2) As you have had four years of vocal study with one whom you declare to have been a "wonderful" voice teacher, and have had experience in public singing, you have made a start and cannot be considered exactly a beginner. The road to professional success is a long and hard one; but you may have the voice, the ability to make people want to hear you a second time, and the patience and perseverance to keep you, "everlastingly at it." See a fine teacher, sing for him or her, and take the best advice you can get. (3) Frederic W. Root has good books for self-study of sight-reading. They may be secured through the publishers of THE ETUDE.

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By F. J. Haydn—STRING QUARTET

Edited by Rob Roy Peery

—Complete with Score, 75c.

—Score, 25c. Separate Parts, 15c Each.

The more advanced string quartet will enjoy this charming movement from Op. 76, No. 2.

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By Irene M. Ritter—Arranged for VIOLIN, CELLO, AND PIANO—By W. M. Felton—Complete, 75c.

With pleasing themes this number delights. This arr. is of moderate difficulty.

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Suite by ETHELBERT NEVIN.

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These 4 beautiful and world-renowned tone poems, *Dawn, Gondoliers, Venetian Love Song* and *Good Night*, are enhanced in these masterly arrangements for an instrumental trio.

How to Get Children to Practice

By CLARA E. SMITH

MANY TIMES mothers have said to me, "How can I get my child to practice?" And often I have been held at the telephone discussing the same subject. I knew mothers were really giving that responsibility to the teacher.

Having the child one half hour a week did not give time enough for extra things. It was necessary to think of something to overcome this; and finally it was decided. Practice slips it would be, with the days of the week printed on them. The child was to fill in the time practiced.

"What for?" he asked.

"That you may learn to play," would have been the right answer, yet it would not have attracted the child mind. A reward was offered to the one having the most hours of practice, this reward to be given at the music club.

Three clubs were formed among the group of fifty pupils. Each club now meets once a month. All the slips are read at the

club and while only one pupil can win the prize, all are surprised at the time the practice slips record. The check up on their time is good for the pupils as may be judged by these remarks.

"Did I practice that little?" one will say, while an immediate resolution is made to do better next time.

"That many hours, I almost won," says another.

For several years the first mentioned form of practice slips were used. Now we use slips of color—blue, yellow, pink, and green—which I write myself. The pupil likes to choose the color and he also seems to feel that because teacher writes the slips he is receiving special attention.

Are the slips often lost, might be asked?

The slips are held to the lesson page by a tiny clip, that the child keeps carefully until the old slips are handed in and new ones placed on the page.

Mothers tell me the plan has worked and we know the results are good.

Getting Results From Accordion Practice

(Continued from Page 679)

it is advisable not to change, for then that phase of your playing will go along automatically without conscious thought. Accented notes should be anticipated, that they may occur at the beginning of either the outward or closing action of the bellows. If the bellows are fully extended, with only a small amount of air left, it will be difficult to bring out a distinct accent. This is also true when the bellows are almost closed. Long phrases should be likewise anticipated, so that they may begin on the outward action of the bellows. The quick application of the air bar or button

in the last of the measure preceding such a phrase will bring the bellows in the desired position.

Perhaps the system of practice described herein may seem a bit slow; but in the ultimate it will prove to be the most rapid, for it is the efficient way. When a selection is learned in this manner it will remain with you and become a part of you. Perfect rendition will be possible whether you are playing within the confines of your own room or before a large audience. Lack of perfection in playing is caused by lack of preparedness.

Accordion Questions Answered

Q. Do you think it wise for a young girl with eight years of piano, two of teaching, two of accordion practicing, who is quite talented and capable of playing rather difficult pieces, such as *Gautier's Le Secret*, and very enthusiastic and ambitious, to plan to "go professional?"—J. S.

A. Professional playing will provide ex-

cellent experience and put you to an exacting test to prove what you can do. Resolve not to be easily discouraged, because any new field of endeavor will present difficulties and naturally a professional career will not be entirely tranquil. If you are truly ambitious you will overcome all obstacles and succeed; but lasting success is won only by years of labor.

Music Extension Study Course

(Continued from Page 646)

staccato touches are used. The piece is not difficult to read and should be used as a study in style. The pupil should be required to play it up to the *tempo* marked observing all phrasing and dynamic markings.

THE GOOFS AND THE GOBLINS

By MYRA ADLER

Here is a "spooky" piece which can be used effectively at Halloween time. It opens with *staccato* chords in the right hand—a two-measure *Introduction* to give atmosphere. The Goofs enter at the end of the second measure—left hand melody—and these tones should be well marked against the right hand chords. At the end of measure 6 the Gobblins appear—this theme is heard in unison at the octave between the

hands. After a pause in measure 10 the Goofs theme is again heard, alternating with the Gobblins until the last two measures where a series of grace notes and accents suggests that both Goofs and Gobblins have scurried away into nothingness!

THE BROOKLET

By JAMES ROGERS

Mr. Rogers' Brooklet flows along in tricky but interesting rhythm that is apt to catch the unwary. The little figures in 16ths offer fine practice for young fingers; both *staccato* and *legato* come in for an equal share of development and as a study in style this little number is excellent. Learn it first quite slowly, then whip it up to the *tempo* indicated.

* * * * *

"Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us, with absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it."—Wagner.

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The Meaning of a Musical Education

(Continued from Page 648)

he must none the less perform them well. The teacher must explain many forms of music with which he may be personally out of sympathy, and he must understand them and explain them fairly. The teacher enjoys complete freedom, of course, to like whatever he pleases and to see musical truth according to his own lights; but, once he is officially before his pupils, he assumes the responsibility of pointing out the truth of all forms of music, as far as he is able to do this. The teacher who feels his personal sympathies limited to the strictly classical forms, is doing his pupils a great injustice if he presents modern forms to them in the light of something hideous. Conversely, the most ardent pro-modern, if he is a teacher, is guilty of the same injustice if he fails to explain fully and fairly the truth of the older forms, which he may not enjoy at all. To grasp and to impart what one does not necessarily enjoy is a part of the true teacher's equipment. It is well for him to practice this himself, and also to inculcate into his students the idea that the element of struggle is necessary. Even in a work that one loves, development is marked, not by ease, but by surmounted difficulties.

The teacher must, of course, possess a good and solid technic in whatever field he teaches. He must also be a capable musician, able to read, teach, play, and interpret any music whatever. Further, he must be able to illustrate spontaneously the rules which he promulgates. Teaching reaches its greatest heights when it is alive and personal. The ultimate quality of a teacher's performance in music depends upon his own innate gifts and talents; but even if those talents are limited to less than supreme achievement he should be able to do the thing he teaches. Indeed it often happens that the good teacher becomes a good teacher merely by striving towards a goal to which his own limitations deny him access, and by then trying to pass it on to others who may do better.

The Area of Study

THE GOOD STUDENT, on the other hand, is one who sets himself the task of accomplishing what someone else can at present do better than he is able. The tragedy is, however, that students are seldom in a position to judge of a teacher, either for good or for bad. They simply do not yet know enough of the subject to form a reasonable criticism of the teacher's knowledge of it. The student who visits a teacher's class and decides that he does not like him, may deny himself the opportunity of studying with someone who might render an immense assistance. Again, a student may be carried away with enthusiasm for the personal magnetism of a teacher who cannot help him at all. For this reason the pupil should discipline himself to receive and learn from his teachers, regardless of whether or not he likes their personality.

By way of general suggestions to the teacher, in the matter of musical education one should be satisfied with bringing people to do what lies within their scope, and to do that well. It is always quality which should be emphasized rather than quantity; how, rather than what.

Again, no matter how original one's musical ideas may be, he cannot cut entirely loose from the past. In the study of composition the most modern manifestations must be built carefully upon a thorough study of the forms and background of what has been well done. There is a vast difference between knowing the discipline of the past and then voluntarily breaking loose from it, and in plunging headlong into self-revelation without knowing what one is departing from or why one makes the departure. As Valéry has pointed out, sheer novelty, as such, is the first element to perish. To feel that one needs a novel form of expression and to search carefully until one has found exactly the novelty one needs are excellent things; but to seek novelty for its own sake, solely to be "different," has no value whatever. The same may be said of tricks and mannerism of style, whether in singing, playing, or composition.

The Doing is Proof

IN OBSERVING the workings of some great machine, it often happens that the motion of the whole depends upon the simple insertion of one small key into its proper slot. The key alone, however, without the rest of the great complex mechanism, would be valueless. It is quite the same in music. The effective "trick-device" is useless when it is not fortified by a complete understanding of musical structure and musical science. The trick alone is never valuable. Musical mastery must be always reckoned in terms of inner truth. That is a world which tricks cannot enter. Inner truth, nevertheless, always makes itself felt.

Finally, musical education must prove itself in terms of what one can ultimately do, be that great or small. Each one must do something active in the field of music. Mere appreciative listening is not enough. One should be able to work harmoniously in a group, such as a choir or an orchestra, and be willing to do one's best there, without thought of personal recognition. Also, one should try to do something alone and of one's own, even if that individual share is of the most modest kind. It is well to learn to work along with others, and yet always to keep a world of personal inner activity where one develops alone and apart from all others. Each of these abilities is strengthened by the development of the other. A story is told of Stravinsky that, when once he showed a new manuscript to a musically erudite friend, the gentleman read it through and said, "Interesting no doubt—but this is not my language." "No," replied Stravinsky "—but, luckily, it is mine."

SELF-TEST QUESTIONS ON MILLE BOULANGER'S ARTICLE

1. Define "musical education."
2. How far may the very young child be taught in music?
3. Why does the very clever young student sometimes fail "to make his mark?"
4. What are the chances of success for the "persistent plodder" of moderate talent?
5. What will be some attributes of the good student?
6. How will the student and artist make use of the past?

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A FAVORITE COMPOSER . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

CARL KOELLING

There are many in America to-day who remember most pleasantly Carl W. P. Koelling, and it is not unusual to hear them remark, "He was a fine old gentleman. I knew him when he was in Chicago."

He came to Chicago in 1878. He was a teacher of prominence there and gained international fame as a composer. Most of his writings are lighter piano compositions which are great favorites with teachers and pupils everywhere, but in his prolific writings he did include some larger works. Among these was his operetta *Schmetterlinge* which was produced at the Karl Schulze-Theater in Hamburg in 1891.

Many of Koelling's piano pieces have large and continuously growing sales records. Standing out as tremendous favorites among all piano compositions of a standard character are his numbers *Hungary* and *Two Flowers*.



Carl Koelling was born on February 28, 1831, in Hamburg. His father was an excellent flute player and thus music was known to Carl from infancy. He became a pupil of J. Schmitt and made his public debut at the age of eleven. At that time the reigning sovereign of Buckeburg, who was a blind man, became much interested in the boy and offered to defray the expenses of his education. His mother, however, feeling that he was needed at home to help add to the limited family income, decided that the offer could not be accepted.

Eventually Koelling became the leader of the band of the Eighth Battalion of the Army which was stationed at Hamburg. He also was active as a leader of singing societies, several of which he founded.

He was forty-seven when he came to America, and he was past eighty-one when he died on May 8, 1914.

Compositions of Carl Koelling

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Funiculi Funicula

So gay and light hearted is Luigi Denza's Italian street song, *Funiculi Funicula*, that it is a universal favorite. In the American version, unfortunately, only the lilting melody is used; the words entitled "A Merry Life" are not a translation, and their meaning is entirely different from that of the original.

The Italian version tells the story of a young man and his sweetheart enjoying a pleasure trip to Vesuvius, the great volcano. He urges his timid companion to enter with him the "funicular," a tiny train run by cog and ratchet, which will carry them up

the inclined plane to the summit. For a time she refuses to be cajoled into entering, but her sweetheart reassures her by telling her that he will be there to protect her. They enter the miniature train, which puffs up the incline, "funiculi, funicula, funiculi, funicula," and stops abruptly at the very summit. The song also stops with unexpected suddenness to complete the mimicry of the train sound. It is only necessary to repeat the title, accelerating as you do so, to realize how marvelously it approximates the sound of a moving train.

Why My Child Studies Music

By MRS. GEORGE B. GILBERT

It Develops the Mind. For it stands unsurpassed in the educational world as a means of quickening the intellectual powers, developing the memory, compelling accuracy, and insuring brain and music coöperation. Many of the world's foremost men credit music an asset to their careers.

It Relieves the Emotions. Since it is a priceless asset in leisure hours, a consolation in sorrow, and a safety valve for tired brains. There is an orderly expression for all such emotions as anger, hatred, love, affection and joy, through an appreciative endeavor to create or recreate beauty in music. It is used in hospitals for both its stimulating and its soothing powers. For sick or well it adds to spiritual elevation and to psychic health.

It Strengthens Character. There is no selfish interest in music. The completion of each piece represents a fine type of project work. It is of great social value. It represents a problem of difficult and delicate

team work, with great disciplinary results. It joins together the community. We spend about ninety-one dollars a year to educate a child, whereas it cost three hundred dollars a year to keep a criminal in prison. Only five percent of the criminal class have had any musical training whatsoever.

World Leaders, such as George Washington, Benjamin Franklin, Thomas Jefferson, Charles M. Schwab, Cyrus H. K. Curtis, Benito Mussolini, Alfred Einstein, Paul Painlevé, former Premier of France, Lord Balfour of England, Henry Ford, and William Woodin, have found in music a valuable medium of relaxation.

A Teacher Should Be Chosen because he has good standing, is held in recognition by his fellow teachers, is a graduate of a recognized music school, is keeping abreast of the times through his own musical studies with artist teachers; and because he tries to make the study of music both pleasant and profitable.

"Ear-Gate" or "Eye-Gate"?

By FANNY L. HANLON

THE DAY of the sampler has gone. Now pupils in most any line of endeavor learn to do by doing. In sewing classes there are no longer long periods of just learning various stitches. Girls learn to sew usefully from the beginning.

Music study has kept pace and the music teacher plans her lesson so that each part has a definite use. Each lesson unit not only accomplishes its own purpose but also builds up toward the longer aim of music study.

A lesson includes purely technical exercises of course, but these are correlated and balanced by the more expressive studies or pieces. In the interpretation of the latter, the various elements necessarily must be mastered. It is the teacher's task to see that the execution proceeds farther, and that the real meaning intended is correctly interpreted. Music should have a real meaning to the child, and he should feel the particular meaning of a selection strongly enough to want to portray it to his family and friends.

Some pupils use the "eye-gate" to read the music before them and find that with the teacher's verbal help they are able to "get the swing" or lilt of the melody. Others find themselves tense and unable to give more than a strictly technical interpretation. For this type of pupil the "ear-gate" is often the proper approach. Hearing the teacher play the piece until he feels how it should go helps such a pupil materially. He often can not work out for himself the meaning, but he can imitate what he hears. He should be taught how to listen profitably to the teacher's playing, to musicals at school, to recital numbers of fellow students, to concerts, to radio, and to listen especially to catch a pleasurable meaning from the music. Thus he will learn to forget himself in thinking of what his music is trying to say to him. With such encouragement the "ear-gate" pupil may acquire, through his development of right listening and imitation, what the "eye-gate" pupil seems already to have within him.

What Is An Anthem?

(Continued from Page 677)

anthem composer. And our own Dudley Buck (called irreverently, Budley Duck)? Being a "he-man" with a fine talent for vituperation, he would have known well how to reply to any animadversions; but he was a fine organist, and a skilled contrapuntist with a gift for melody. He served his time and place. Personally we have always liked his *He Shall Come down like Rain* and the *Te Deum*, in B minor. To return to texts, Stainer's *I am Alpha and Omega* is another model; Revelations I:8; with the *Sanctus* from the Mass for a middle section; a perfect selection for Trinitytide.

As to the length of an anthem it may be brief, like Farrant's *Lord, for Thy Tender Mercy's Sake* (a short prayer), or Goss' *O Saviour of the World* (from the Visitation of the Sick), or to the dimensions of a short Cantata such as Gounod's "Gallia" or Gade's "Zion." But, beware the parsons! They are often jealous of the time taken up by the music.

As to the equipment for writing an anthem, possibly some hints may have

been gained from the preceding. Technically speaking, one cannot be too good a contrapuntist; one cannot place vocal composition safely on a basis purely harmonic. One must know how to select a suitable text. This requires a sense both æsthetic and dramatic. Mendelssohn, for instance, was a great Bible student; Stainer was a liturgist. We are told that one great attribute of success on the stage is sincerity. We believe this; we apply it to all of the Arts. One cannot impress another with what he himself does not believe. And one cannot dispense with those true principles of all creative art: Unity, Variety, Proportion. And please do not forget Melody; a return to the Diaphony of Huchald is a poor substitute. And about those discants to hymn tunes, heard nowadays. "Brush up" on your counterpoint, boys, please do!

We happen to know that there is at present a good demand for melodious, well constructed, well balanced anthems. So, "Let us make a cheerful noise unto the Lord!"

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY
EXALTS LIFE

MUSIC STUDY
EXALTS LIFE

Advance of Publication Offers

— October 1937 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF SONGS—HIGH VOICE—SPROSS	..... \$0.60
ALBUM OF SONGS—LOW VOICE—SPROSS	..... .60
ART OF INTERWEAVING MELODIES—OREM	..... .60
CHILD OF BETHLEHEM—STAIRS	..... .30
CHILD'S JOURNEY—RICHTER	..... .35
CHILD'S OWN BOOK—BRAHMS, TSCHAIKOWSKY, MACDOWELL—TAPPER	..... .10
ALL THREE	..... .25
FOURTH YEAR AT THE PIANO—WILLIAMS	..... .50
GOLDEN KEY ORCHESTRA SERIES—REIBOLD AND DYKEMA	..... .20
—PIANO (CONDUCTOR'S SCORE)	..... .40
GROWN-UP BEGINNER'S VIOLIN BOOK—KESNAR	..... .40
LITTLE PIECES FROM THE CLASSIC MASTERS—VIOLIN AND PIANO—BEER	..... .35
MASTER PIECES WITH MASTER LESSONS	..... .50
MUSICAL VISITS WITH THE MASTERS—PIANO	..... .20
OLD-FASHIONED CHARM—OPERETTA—KOHLMANN	..... .40
PLAY WITH PLEASURE—PIANO ALBUM	..... .40
TEN STUDIES IN STYLE—PIANO—KERN	..... .20

Christmas Music



Picture, if you can, a hot, sultry forenoon in mid-August. The thermometer is hovering around the 90° mark. And the writer of this note has just

tabulated the new publications that are now in preparation for the coming Christmas season.

You may still be enjoying Indian Summer as you pick up your copy of *THE ETUDE*, but if you'll glance at your calendar, the proximity of Christmas, and the limited time remaining for rehearsing the choir's ambitious program, becomes only too apparent.

If it is not too early for the writer to pen this note in August, it is none too soon now for choirmasters, and those having in charge the compiling of church music programs, to give consideration to the forthcoming holiday music.

Of outstanding interest this year in new publications is the cantata, *The Child of Bethlehem*, by Louise E. Stairs. It has been written with the average volunteer choir in mind, but there are pleasing solo and small ensemble opportunities for individual members. The texts are based largely on the Scriptures and hymn tunes. Price, 60 cents.

Last year's publication, the arrangement of C. B. Hawley's *The Christ Child* for choirs of treble voices singing in three parts, is sure to have some notable performances this season. The proficient junior choir, the treble chorus group of high and college young ladies will find *The Christ Child* a most attractive vehicle. Treble voice choirs and choruses also will be interested in Frances McCollin's *Christmas Lullaby* (S.S.A.) (12c), a part-song in modern style.

In recent years several up-to-date settings of Christmas carols have been added to our catalog and the reception accorded them has been most enthusiastic. This year we are

Get-together Music

• Twenty-five years ago many of the music students in our country had only one objective—professionalism. Music to them was a thing whereby to make a good living and, if the gods favored, a great fortune, a la Liszt, Paderewski, Caruso, Sousa, Tetrassini, Ysaye and others.

A newer school of young artists and composers is still making fortunes, but we know that in the future there will be an almost numberless army of musical amateurs who will find, in musical gatherings in the home, an ever increasing new thrill of delight. The background of this home musical interest will, of course, be the piano which, like a vertebrae, holds the musical structure together. But, in addition, no one can be blind to the armies of students coming from our schools, playing all types of instruments. The interest is developing so rapidly that we have heard many predict that in the future there may not be enough well-trained, broadminded instructors to fill the need.

Teachers should make a study of the fine catalogs of "get-together" or ensemble music which your publisher will be glad to send gratis. Remember, the more enthusiasm and activity you put into this work, the more successful will be your work as a whole.



"Altogether now!"

publishing a carol for mixed voices (SATB) by Wm. S. Nagle entitled *Joseph Dearest*, *Joseph Mine* (15c).

The new anthems for choirs include the following:

<i>The Shepherds</i> , by R. S. Stoughton	..... \$0.15
(Solos for Soprano, Alto, and Baritone)	
<i>A Christmas Hymn</i> , by Ethelbert Nevin	..... .06
<i>Song of Peace</i> , by Preston Ware Orem	..... .15
(Festival Anthem)	

Incidentally, piano and violin teachers may be interested in knowing of the following new issues:

PIANO	
<i>The Christmas Tree Fairy</i> , by Wilmot Lemont (Gr. 4)	..... \$0.40
<i>Silent Night, Holy Night</i> (Gruber), arranged by Myra Adler (Gr. 1½)	..... .25

VIOLIN AND PIANO	
<i>Berceuse Noël</i> , by Louise Woodbridge	..... \$0.35

Helpful in selecting appropriate music for the Christmas program are the folders *Christmas Music* (P-2) and *Christmas Entertainment Material* (P-10) which may be obtained from the Publishers FREE for the asking.

A Pictorial Reference Library for Music Lovers

On another page in this issue will be found an installment of *The Etude Historical Musical Portrait Series*, 44 miniature pictures and "thumb-nail" biographies of musical celebrities, past and present. Regular readers of *THE ETUDE* have followed this feature with interest since its first appearance in the February, 1932, issue. For the information of any who are saving each copy as a permanent reference library and may have missed some numbers, as well as for new readers who may wish to compile a complete set, we have printed additional copies of this page as it appeared in each issue. These are obtainable at 5 cents each.

The Cover For This Month

The following paragraphs are presented so that students, teachers, and lovers of music may have convenient some biographical data to supplement the portrait given on the cover of this month's issue of *THE ETUDE*.



Edvard Hagerup Grieg was born in Bergen, Norway, June 15, 1843. During his lifetime he so firmly established himself as one of the world's greatest composers, and one of the foremost pianists, that he became a national hero. When he was only a little past twenty-five years of age his compositions and public performances won him such fame that a special grant from the Norwegian government made it possible for him again to visit Rome, where the aged great master, Franz Liszt, renewed a warm and cordial interest in the young composer, formed upon the occasion of his first visit in 1865. Through this friendship, and the sincere admiration of Liszt for Grieg's work, Grieg was given favorable publicity and was inspired to more ambitious undertakings in composition.

Grieg's start in music was under his mother who was a gifted pianist. It was later at the suggestion of Ole Bull, the famous Norwegian violinist, that Grieg entered the Leipzig Conservatory in 1858. There his teachers included such prominent pedagogues as Hauptmann, Wenzel, Reinecke, Plaidy, Richter, and Moscheles. After four years' study in Leipzig, Grieg went to Copenhagen for a further period of study under Gade and Hartmann. In 1865 he visited Italy. From 1867 until 1880 Grieg conducted in Christiania the Musical Union which he had founded.

In 1867 Grieg married Nina Hagerup, a most felicitous union. Madame Grieg's singing of the songs of her husband, both in private and in public recitals, did much to gain a wide acceptance for them. After 1880 Grieg made his home in Bergen and eventually built the villa Troldhaugen (hill of the sprites) in an ideal location a few miles from Bergen. From 1880 on, Grieg made numerous professional tours both on the continent and in England. In 1893 Cambridge University gave him the honorary degree of Doctor of Music.

There followed overtures by managers to bring Grieg to America, but owing to frail health he never visited this country. Asthma gave Grieg considerable trouble and in August 1907 the effects of the disease were such as to compel him to go to a hospital. During the night of September 3 he died.

The Norwegian people held such a great love for this man, who had so flavored his music with a Scandinavian individuality, that his death brought about a national mourning. The Norwegian Government conducted the funeral. A throng of fifty thousand sought to pay homage at his bier and floral tributes arrived from all over Europe.

Grieg wrote 125 songs, the most popular of which are *Ich liebe dich*, *The Swan Song*, and *Solveig's Lied*. His choral works were numerous, *Before the Cloister Gate*, *Land-sighting*, and *Olaf Trygvason* being the most popular of these. His best known orchestral works are the *Peer Gynt Suites*.

Although he wrote such larger works as sonatas for piano, for violin and piano, and piano ensemble, and he also composed some suites for orchestra, Grieg holds a unique position in standing out as one of the foremost master composers without having written any symphonies or operas. His shorter piano pieces are lyrical gems which, if Grieg had written nothing else, alone would have made his name immortal in music.

(Continued on Page 692)

Albums of Songs

High Voice Low Voice

By Charles Gilbert Spross
Mus. Doc.

The announcement that we now have in preparation these two volumes of songs by Dr. Spross was welcomed by singers and voice teachers, and many orders have been placed in advance of publication for copies, both of the high voice and of the low voice volume.

The songs of this foremost American composer, concert pianist and accompanist have been extraordinarily successful. Dr. Spross evidently possesses an inexhaustible flow of melody and his choice of texts always has been noteworthy. His own pianistic ability, and his rich experience as accompanist for many of the world's leading vocal artists, brings to the accompaniments of his songs a distinctiveness that none but a musician of his gifts could achieve.

In the high voice volume will be included Spross songs that have found especial favor with sopranos and tenors and in the low voice volume numbers that have been programmed by altos, baritones and basses.

The advance of publication cash price for each volume is 60 cents, postpaid. Be sure to state which volume is desired when ordering.

Fourth Year at the Piano

By John M. Williams

The special advance of publication price offer of 50 cents a copy, postpaid, will be continued during October on this book. Copies of the first three years work in this course are available at \$1.00 each.

ADVERTISEMENT

Child's Own Book of Great Musicians Brahms—Tchaikowsky—MacDowell By Thomas Tapper



Verdi, and Wagner. Now, Mr. Thomas Tapper, the author, has been prevailed upon to add three additional biographies, in three individual books, to this popular series.

With the increase of music appreciation due to the radio, the many fine professional orchestras in our leading cities, and the excellent high school orchestras in many parts of the country, a better knowledge of the superb musical inspirations of Brahms and Tchaikowsky has come to the general public, and the musical works of our own American genius, Edward MacDowell, also have been given frequent performance. Acquaintance with the compositions of these modern masters creates a desire to know something about them, their lives and works.

We presume that most readers of THE ETUDE are familiar with this *Child's Own Book* series, but for the information of those who may not have made its acquaintance, each biography is published in a separate un-bound booklet in which the story of the master is told in language a child can understand. A sheet of pictures accompanies each copy. These are to be cut out and pasted in places designated in the book. After reading the biography and pasting in the pictures, the child then writes his own story and then binds the book (art volume style) with a silk cord and needle provided with each copy. Thus, the *Child's Own Book* is made.

While these books are in preparation for publication single copies of each of these three composers' biographies may be ordered at the special advance of publication cash price, 10 cents, each, postpaid; the set of three, 25 cents. Be sure to state which composer's biography is desired if ordered separately.

Play with Pleasure An Album for the Grown-Up Piano Student

Individuals who take up the study of the piano after childhood days are over usually do so with the idea of spending many happy hours at the keyboard rather than with any aspirations to attaining virtuosity. Therefore, they are apt to show little patience with books of technical exercises, and even so-called study pieces are none too welcome.

But give such a student a volume of this kind, containing a miscellaneous collection of real music from the classic, modern and romantic schools, from grand opera, light opera and symphonic sources, all brought within his playing abilities, and he will diligently apply himself to the study of the pieces until he has mastered them. And, in doing so he probably learns more than if he had spent months on a study book.

There will be nothing juvenile about the pieces in this album but they all will be simplified enough to make them playable by mature students who have had about a year's experience at the piano. They are just the type that many a piano player will want to add to his library.

Those wishing to order copies of this book may do so now at the special advance of publication cash price, 40 cents postpaid. Sold only in the U.S.A. and Its Possessions.

Master Pieces with Master Lessons For the Piano

To receive instruction from world-famous pedagogs, many American students have journeyed thousands of miles and spent thousands of dollars. Most of the successful ones later acknowledge the help and inspiration thus received and say the investment of time and money was well worthwhile. Pupils traveling to our great metropolitan centers,

or to Europe, usually study with but one or two master teachers. What would you think of the opportunity to receive the coaching of such an array of outstanding personalities in the piano world as: Moriz Rosenthal, Mark Hambourg, Sigismund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart and Walter Spry? Coaching on master piano compositions of Bach, Handel, Chopin, Liszt, Mozart, Schubert, Schumann, Brahms and Mendelssohn?

Many readers of THE ETUDE, teachers and students, have told us how highly they have valued these "master lessons" as they appeared. Here in this new volume one will obtain selected compositions by the above named masters with practical study analysis by the pedagogical celebrities enumerated. Each composition will be keyed with the accompanying analysis.

This is a volume that will be worth many times its price when published and now, at the special pre-publication rate of 50 cents a copy, postpaid, is a bargain that few advanced piano students or teachers will want to miss.

The Child of Bethlehem A Christmas Cantata for Volunteer Choirs By Louise E. Stairs

In each decade or two there comes along a composer gifted in writing music with a melodic flow and a simplicity that means much to the amateur singer or amateur musician. Mrs. Stairs is one such writer whose music is attractive, possessing a popular appeal, and yet without including effective qualities which prevent any semblance of triviality.

With full regard for the subject matter undertaken, Mrs. Stairs has produced this musical setting of Christianity's great story of the Advent. The average choir will find pleasure in rehearsing this work and in later rendering it in the Christmas time church service. Short solos for Soprano, Alto, Tenor, and Baritone are welcome opportunities for nice contrasts, and a winning variegation is obtained in the judicious use of Soprano and Alto duets, short trios for Soprano, Alto, and Tenor, and a chorus for Men's Voices (the greater part in unison), along with the four-part numbers for choir.

Copies of this cantata will be ready this month, but meantime this advance of publication offer is made, permitting the securing of one copy at the advance of publication cash price of 30 cents, postpaid.

Ten Studies in Style For the Piano

By Carl Wilhelm Kern

One of the most consistently successful composers of piano teaching music is Carl Wilhelm Kern. Not only does he possess a seemingly endless flow of melodic inspiration, but his vast experience as a teacher, organist and editor, as active head of his own school of music in St. Louis, make him see the practical side and his works usually mark definite progress for the student.

The ten studies in this book range in grade from second to early third. Special technical problems are given attention, such as crossing hands, phrasing, contrasting dynamics, scale passages and varied rhythms.

The studies have been given imaginative titles to add to the pupil's interest. The book will be published in the *Music Mastery Series*, the uniform price of which is 60 cents a copy. Prior to publication single copies may be ordered at a special cash postpaid price of 20 cents.

Little Pieces from the Classic Masters

For Violin and Piano

By Leopold J. Beer

The violin student who aspires to virtuosity, either as a soloist or in the orchestra, should early become acquainted with the works of the classic composers. To provide a comprehensive, and yet inexpensive repertoire for the violinist well along in the first position, even making the material more attractive for those able to play in the third position by special fingerings below the notes, Mr. Beer has compiled and arranged this un-hackneyed group of numbers from the writings of the composers of the early classic school.

The following are represented: Henry

Purcell (1658-1695), Francois Couperin (1668-1733), Jean Philippe Rameau (1683-1764), Johann Sebastian Bach (1685-1750), George Frederick Handel (1685-1759), Christoph Willibald Ritter von Gluck (1714-1787), Johann Kuhnau (1667-1722), and Louis Couperin (1630-1665). The first two mentioned composers contribute two compositions each, the others one—a total of ten high class numbers.

Mr. Beer, noted composer and teacher, long has been associated with the musical life of Vienna. His scholarly arrangements of these pieces should prove of much interest to the American teacher.

While this book is in the course of preparation for publication orders for single copies, to be delivered when the book is ready, may be placed at the special cash price, 35 cents, postpaid.

The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages
By Preston Ware Orem
Mus. Doc.



Dr. Preston Ware Orem started something when he brought forth his *Harmony Book for Beginners* (\$1.25). Music teachers and their students, as well as many earnest music lovers who apply themselves to a self-help program in music, with their enthusiastic reception of the

work immediately boosted it into a top-most "best seller."

Then followed the urgent request for another book by Dr. Orem giving the same clear, concise, and enjoyable exposition of things that would enable the student to progress higher in the theory of music and to make a practical application of knowledge gained to composition.

This demand was met in the likewise very successful book *Theory and Composition of Music* (\$1.25). Hardly had the first students who took up this book the opportunity to complete it before the "What next?" pleas began urging Dr. Orem to produce a counterpoint book in his inimitable, conversational, clarifying presentation of music's theoretical side. This outline of all that has led to the eventual completion of the manuscript for this new book is about the best way of telling what type of book it is, and how it will do perhaps more than any other book has done heretofore in giving the theory student the quickest possible insight into free counterpoint, modern part writing, applied counterpoint, contrapuntal devices, the choral prelude, and the invention, along with five species of strict counterpoint in two, three, and four parts.

The author foregoes royalty and the publishers disregard overhead costs and necessary profit margin in making it possible for advance of publication subscribers to secure a "get-acquainted" copy of this book at the special cash price of 60 cents, postpaid.

Golden Key Orchestra Series

Compiled and Arranged by

Bruno Reibold

Edited and Annotated by

Peter W. Dykema

With Recordings by

the RCA Victor Co.

Considerable interest is being manifested in the forthcoming publication of this fine collection of music for the proficient high school orchestra. Selections have been made from the works of Bach, Moussorgsky, Rimsky-Korsakov, Järnefelt Ochs, Grieg, Wagner, Goldmark, Meyerbeer, Richard Strauss and our own Edward MacDowell.

Directors will find of much assistance the recordings of each number in the book that will be made by the RCA Victor Co. Announcement later will be made as to when these recordings will be available.

Those desiring copies of this collection for their organizations may place orders now for copies of the following parts at the special pre-publication cash price, 20 cents each (Piano-Conductor's Score, 40 cents) and the books will be delivered when published.

First Violin, Second Violin, Violin Obligato A, Violin Obligato B, Viola, Cello, Bass, Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, First E-flat Alto Saxophone, Second E-flat Alto Saxophone, B-flat Tenor Saxophone,
(Continued on Page 693)

World of Music

(Continued from Page 630)

GOOD NEWS from Cincinnati! A committee of architects has pronounced the historic and so acoustically perfect old Music Hall to be entirely safe for continued use by the Cincinnati Symphony Orchestra, which will again be under the direction of Eugene Goossens.

LOUIS VIERNE, eminent French organist and composer, and organist since 1900 of the Cathedral of Notre Dame of Paris, died on June 3rd, at the age of sixty-seven. He was giving a concert at this, one of the most beautiful and famous pieces of ecclesiastical architecture of all the world, and was playing one of his own compositions for the large audience, when he collapsed, fell back into the arms of friends, who by a French custom sat about the console, and died with his hands still on the keys. He was famous as an interpreter of Bach.

THE ANNUAL FLORIDA HIGH SCHOOL MUSIC FESTIVAL had this year, at Tampa, its tenth session, when it brought together twenty-two hundred and twenty-two contestants from fifty-two schools. The performance on the last evening, given over to massed bands, orchestras and choruses, drew an audience of more than six thousand.

THE GABRILOWITSCH SCHOLARSHIP FUND, in memory of the noted conductor and pianist, announces, through its treasurer, Allen Wardwell, that its goal of \$10,000 has been exceeded. This will guarantee an annual scholarship in the National Orchestral Association.

COMPETITIONS

A CASH PRIZE of Five Hundred Dollars is offered by the New York Women's Symphony Orchestra, for an orchestral composition of not more than twenty minutes in length. Entries close December 30, 1937, and full information may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

A FIRST PRIZE of one hundred and fifty dollars, a Second Prize of one hundred dollars, and a Third Prize of fifty dollars are offered by the Richard Wagner Society, Inc., of New York, for the best English translation of a scene from the master's "Siegfried." The contest closes December 31st; and full information may be had from Dr. Ernst Lert, secretary, Richard Wagner Society, Inc., 528 West 111th Street, New York City.

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

A PRIZE, consisting of a performance in the regular season of the Chicago City Opera Company and a royalty on the receipts of the premiere performance, is offered for an American Opera on a Civil War theme, by an American born composer. It must be in one act (of one or two scenes) and must be submitted not later than October first. For further details address the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Illinois.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an a cappella work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

Golden Key Orchestra Series

(Continued from Page 692)

First B-flat Trumpet, Second and Third B-flat Trumpets, First Trombone (Bass Clef), Second and Third Trombones (Bass Clef), First and Second Horns in F, Third and Fourth Horns in F, Tuba, Tympani, Drums and Piano (Conductor's Score).

A Child's Journey

Rote Songs for Primary School Activities
By Ada Richter



Readers of THE ETUDE, interested in the music training of children, already have expressed their approval of this brand-new work of Ada Richter whose contributions of last season, *My First Song Book* (75c) and *Ada Richter's Kindergarten Class Book* (\$1.00) met with such an enthusiastic reception when published and are now being used by many teachers. The announcement in the September issue brought forth a most encouraging response in the form of orders at the special advance of publication cash price, 35 cents, postpaid.

The sixteen songs in this book are woven into a story that represents a child's journey on a holiday, but each is appropriate for use in some definite activity of the primary school grades. The music is safely within the range of the tiny tot's voice and the piano accompaniments are so simple that the average pianist can play them with ease. As a matter of fact the melodies are sufficiently rhythmic to be performed without accompaniment, should a piano not be available.

Note some of the fascinating titles: *Mister Policeman, The Barber Shop, On a Double-Decker, The Camel, Mrs. Kangaroo, Lazy, Sleepy Crocodile, The Cow, Two Frogs, The Bee, Mr. Turkey Runs Away, Hallowe'en and My Christmas List.*

Musical Visits with the Masters

Easy Piano Solos Arranged
from the Classics

Realizing the necessity of introducing, as early as possible in the piano student's course, the works of the great classic composers, this combined instruction-recreation-musical appreciation book has been made as attractive as possible. In addition to a goodly number of compositions there will be a page of composers' portraits and biographies. These are to be cut out by the pupil and pasted in a space provided at each piece.

The material in the book, which will be suitable for use by young pupils just about completing the first year's study, will consist of arrangements of compositions that most definitely mark the style of the composer; arrangements that retain, as nearly as possible, the quality of the original work. Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert and Schumann are the composers represented.

Piano teachers, and those having in charge musical appreciation classes in the early grades, will find this book invaluable. Copies may be ordered now at the special advance of publication cash price, 20 cents, postpaid.

An Old-Fashioned Charm

Musical Comedy in Two Acts and Four Scenes

Book and Lyrics by

Juanita Austin

Music by

Clarence Kohlmann

It has been some time since announcement has been made in these notes of the forthcoming publication of a musical comedy. The most recent was the same composer's *The Moon Maiden* which has scored such a signal success with its delightful melodies.

Encouraged by the success of his previous effort, Mr. Kohlmann now has collaborated with Juanita Austin, a talented librettist with a flair for writing sparkling conversation and creating unique and mirth-provoking situations. Of course, the "love interest" is not neglected, in fact at times it is rather stressed, and the somewhat troubled romances afford the composer inspiration for a few of his finest songs.

The plot is quite modern and up-to-date with its introduction of Hollywood characters. Just the type to appeal to young people. Dance opportunities are numerous. A Stage

Manager's Guide, published separately from the Vocal Score, will contain full directions for staging, lighting, costuming and properties. Orchestra parts also will be obtainable on a rental basis.

In advance of publication a single copy only of the Vocal Score may be ordered at the special price of 40 cents, postpaid.

Grown-Up Beginner's Violin Book

By Maurits Kesner



As with piano instruction material, most beginners' books for the violin have been written with young students in mind. But with the increasing popularity of the orchestra and the resultant demand for violin players, there are many high school pupils, and individuals of more mature age, who are taking up the violin. Therefore, the forthcoming publication of this book which simplifies, in adult language, the study of the violin.

The Key of C approach is used and the fundamentals of violin playing, such as holding the violin and the bow, the proper placing of the fingers on each string, are made simple by illustrations and charts. From the very first there are exercises with a second violin, or teacher's part, to supply the harmony and make more interesting the student's progress.

The works of the great master composers and teachers of the violin have been drawn upon for some of the study material, but of especial interest will be the cleverly simplified arrangements of folk songs and dances from many nations and the modern copyrighted compositions that will not be found in any other book.

Orders for single copies of this work may be placed now in advance of publication at the special cash price, 40 cents, post paid. This work will be sold in the U. S. A. and its Possessions only.

Advance of Publication Offers Withdrawn

Our Publication Department this month is releasing a brand new American edition that eagerly has been awaited by those who ordered copies in advance of publication. As is the custom these books will be placed on the market at a fair retail price and the special offer price is now withdrawn. Copies may be had for examination on our usual terms.

Two-Voice Inventions and Three-Voice Inventions (Bach-Busoni) with English translations by Lois and Guy Maier, give progressive American teachers two fine volumes of study material, carefully edited, profusely annotated and much easier to understand than the foreign editions that have been available. It is generally admitted that the Busoni editing of Bach's work is the most thorough and understandable. Mr. Maier, editor of *The Teacher's Round Table* in THE ETUDE is a recognized authority on Bach. The translations made by Mr. and Mrs. Maier should be of great assistance to English-speaking folk in the U.S.A. and its Possessions to which the sale of this edition will be limited. Presser Collection Nos. 346 and 347. Price, 60 cents each volume.

Warning! Magazine Swindlers

We again wish to warn all music lovers to beware of swindlers who offer THE ETUDE at reduced bargain prices. The price of THE ETUDE is \$2.00 for one year, two years \$3.50; in Canada 25 cents a year extra to cover Canadian postage.

Read carefully any contract offered you. Pay no money to strangers unless you are convinced of their thorough responsibility. There are several crooks working in the Canada Provinces using different aliases and accepting any amount the music lover is willing to pay on one or two year subscriptions. Look out for the young man "working his way through college" or the man who offers "bargain prices to music teachers." Help us to protect you.

Changes of Address

It is of the utmost importance to us that no subscriber misses a single issue of THE ETUDE. Please advise us promptly when changing your address giving both old and new addresses. We should have at least four weeks notice in advance of a change.

The Harvest Display

The "Harvest Home" celebrations in many communities which take the form of exhibitions of donated home-grown and home-made eatables presented through church or community sources as a donation to the needy, are among the most pleasing sights which the eye may behold. Usually everyone brings forth the best of his or her potatoes, apples, cabbages, pumpkins, squash, and other staples, along with the finest and best "put-up" jellies, preserves, pickles, and vegetable cannings. Much that was grown and much that was preserved and canned, however, while good enough for private use, is not considered good enough to bring forth for public display.

Teachers, and active music workers, who require music for pupils' recitals, for concerts, or for any needs where the results obtained with the music used will come under the critical estimate of others, must have the best. The best things in music publications are those which come up for stock replenishings and that is why the space is given here each month to listing a selection of numbers from the printing orders of the past month.

This listing acquaints you with the names of these works, and the liberal examination privileges offered by the THEODORE PRESSER Co. make it possible for you to secure "on approval" actual copies of any in which you are interested, with the privilege of returning for full credit those numbers not found suitable for your requirements.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26208	A Woodland Concert—Stairs	1	\$0.25
23930	Dolly's Birthday (Waltz)—Rofe	1 1/2	.25
26340	Good Morning! Good Morning—Bennett	1 1/2	.25
26361	In the Kingdom of the Gnomes—Richter	2	.25
26360	Riding on the Ferris Wheel—Phillips	2	.25
7110	The Haunt of the Fairies—Crosby	2	.25
26272	Fifi, The Little Ballet Girl—Altbayer	2 1/2	.25
18311	Commencement Day March—Crammond	2 1/2	.25
22992	Water Nymphs—Rofe	3	.40
25863	Thorn-Rose Waltz—Tschakowsky-Felton	3	.40
30155	El Capitan March—Sousa	3 1/2	.50
30626	Cradle Song—MacFadyen	4	.50

SHEET MUSIC—PIANO ENSEMBLES

25283	Arrival of the Brownies—Anthony (Four Hands)	2	\$0.40
24302	Hungary—Koelling (Six Hands)	3	.90
11271	In the Procession—Hewitt (Eight Hands)	2	.80
24961	Hungary—Koelling (Two Pianos—Four Hands)	4 1/2	.80
30598	March of the Wee Folk—Gaynor (Two Pianos—Four Hands)	2	\$0.50

PIANO SOLO COLLECTIONS

First and Second Grade Pieces for Boys	\$0.75
Sprightly Rhythms	1.75
Fraternity and School Marches	.75
Standard Compositions (Grade 1)—Mathews	.75

PIANO FOUR-HAND COLLECTIONS

Classics for the Young—Felix	\$1.00
Let's Play Together (For Piano Classes)—Bilbro	.75
Concert Duets	\$1.25
Recreational Album for Piano Duet Players	1.00

PIANO STUDIES

Preparatory School of Technique—Philipp	\$1.25
Finger Plays (Elementary Hand and Finger Exercises)—Gaynor	.60

PIPE ORGAN COLLECTIONS

Ecclesiae Organum—Carl	\$2.50
Presser's Two-Staff Organ Book—Felton	1.00

THEORETICAL WORK

Theory and Composition of Music—Orem	\$1.25
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SHEET MUSIC—VOCAL SOLOS

30033 Minor and Major (Low)—Spross	\$0.50
30082 Mon Desir (Low)—Nevin	.60
17055 'Um, Not Me! (Encore Song) (Med.)—Lievance	.40
30445 Thy Will Be Done—Speaks (Sacred—High Voice)	.50
30026 Mighty Lak' a Rose—Nevin (High Voice)	.50
12269 O Perfect Love—Burleigh (Low Voice)	.60

VOCAL COLLECTIONS

Famous Songs (Alto)—Krehbiel	\$1.50
Sacred Songs (Bass)—Henderson	1.50
Oratorio Songs (Alto)	1.50

VOCAL METHODS AND STUDIES

Twelve Analytical Studies, Op. 20 (Technic and Art of Singing)—Root	\$1.00
A Revelation to the Vocal World (Vocal Instructor)—Myer	1.25

PART-SONG COLLECTION

Distinctive Men's Quartets. For Radio and Concert Use	\$0.60
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CHURCH MUSIC COLLECTIONS

Anthem Glory	\$0.35
Anthem Voices	.35
Anthem Worship	.35
Sacred Trios for Women's Voices	.75
Voices of Praise	.35

OCTAVO—MIXED VOICES, SACRED

20909 Great Jehovah, King of Glory—Lee	\$0.12
10324 O Love Divine—Hosmer	.10
10073 Worship the Lord (S.A.B.)—Galbraith	.15
10683 How Sweet the Name of Jesus Sounds—Shelley	.15
10369 But They That Wait—Roberts	.16
10877 Twenty-Fourth Psalm—Forman	.12
20943 God, That Madest Earth and Heaven—Harris	.10
21025 Thy Sheltering Arms (Viennese Folk Tune)—Felton	.12
21094 O Love, That Wilt Not Let Me Go—Shenk	.12
21161 I Could Not Do Without Thee—Walter	.12
21187 The Hymn Triumphant—Cadman	.20
21214 Now the Day Is Over—Marks	.12
35147 Come Unto Me—Gale	.15
35351 Awake! Thou That Sleepest—Spross	.15

OCTAVO—MIXED VOICES, SECULAR

21082 Dawn Stands Before the Forest—Crist	\$0.10
35062 Mighty Lak' a Rose (School Chorus, S.A.B.)—Nevin	.12

OCTAVO—WOMEN'S VOICES, SACRED

Parts	
6266 My Faith Looks Up to Thee—Lachner-Norris	2 \$0.12
10477 Oh, for a Thousand Tongues to Sing—Grant	2 .12
35240 He Shall Feed His Flock—Gates	3 .12

OCTAVO—WOMEN'S VOICES, SECULAR

10938 My Silver-Throated Fawn—Lievance	2 \$0.08
35222 The Last Hour—Kramer	3 .12

OCTAVO—SCHOOL CHORUS

20310 Hunting Song—Morrison (Unison)	\$0.06
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Rewards for Securing "Etude" Subscriptions

Many music lovers secure fine merchandise without cash outlay by merely taking subscriptions to THE ETUDE MUSIC MAGAZINE. In your wide circle of musical friends and acquaintances, there may be some who are not familiar with our publication. If you would like to become a premium worker, send us a post card telling us you are interested, and we will be glad to give you all information.

Following, you will find a few premiums selected from our catalog which are given in exchange for Etude subscriptions sent to us accompanied by \$2.00, the subscription price. These rewards make fine holiday gifts:

WAHL FOUNTAIN PEN FOR MEN—This genuine Wahl Fountain Pen is finished in black and has gold-plated bands, clip and point. An ever-welcome and appropriate gift. Your reward for securing four subscriptions.

CORRESPONDENCE CASE—This handy Correspondence Case has a gold-stamped, long-grain linen binding and includes stationary, perpetual calendar and a paper knife. Size 6" x 7". Your reward for securing one subscription, not your own.

CAKE OR SANDWICH TRAY—This footed Krome-Kraft Tray is one of the latest additions to our catalog. It is 10 1/2" in diameter and all metal with a chromium finish. Your reward for securing three subscriptions.

ZIPPER WALLET—This new style, leather Wallet has a zipper fastener to safeguard your banknotes, an open-face pocket for license cards, a coin pocket, and another pocket for calling cards, etc. Your choice of black or brown. Your reward for securing one subscription, not your own.

MEMO PAD—This unique Memo pad combines beauty and utility. It has a perpetual calendar, refill pad 3 1/2" x 5 1/2" and a telephone index on inside of cover flap. Genuine leather—your choice of blue, green or red. Your reward for securing one subscription, not your own.

HOSTESS TRAY—For gift-giving, or for your own use, this chromium finish Hostess Tray is especially desirable. It is 12 1/2" x 8" and the four-compartment glass lining is obtainable in rose or crystal. Your reward for securing three subscriptions.

Send post card for complete list of premiums.



THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



Carl Invents a Music Game

By Gladys M. Stein

"ARE YOU READY to go over to Gertrude's for the music club meeting?" inquired Kenneth as he entered the front door of Carl's home one Saturday afternoon.

"Yes, I'll be ready just as soon as I finish typewriting this last slip of paper for my music game," answered Carl.

"What's your music game like?" Kenneth asked eagerly.

"Well, it is something new!" declared Carl proudly. "Gertrude told me to be sure and find a game which had never been played at the meetings before, and so I made up this one about music terms myself."

"Oh, won't you show it to me?" begged Kenneth.

"Certainly I will," said Carl. "You see I've typed a music term and its meaning in English on each slip of paper. There is a slip for every member of the music club, and no two of them are alike. 'Look,' he continued, 'here's the last one that I typed:'"

POCO A POCO

meaning

LITTLE BY LITTLE

"I plan to give these slips to the club members at the beginning of the meeting," he explained, "and then they are to try to use the music terms written on their slips just as many times as they possibly can before the meeting ends."

"Whenever a player uses his term in a sensible sentence to another player, the person spoken to must sign his name to the speaker's slip of paper. The player who gets the most signatures before the meeting closes, wins the game. And," concluded Carl, "the prize is a small paper-backed music dictionary."

Sing a Song of Etudes

By Augusta Catalano

Sing a song of Etudes,
Magazines of cheer;
Four and twenty piled up,
Every second year.

When the books are opened
The contents bring great joy;
Isn't that a pleasant treat
For every girl and boy?

In Honor of Liszt's Birthday

By NELLIE G. ALLRED

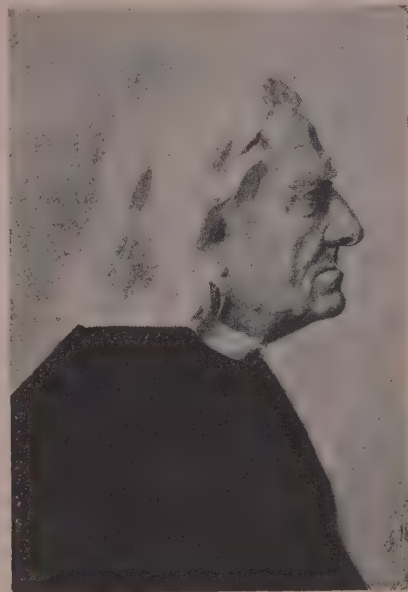
"DID YOU notice that new picture on the bulletin board in Miss Carson's studio this morning when you went for your music lesson?" Sue asked Carol as the two girls walked to the library one October Saturday afternoon.

"Yes. You mean the one of the man with the long bobbed hair, and the long coat, playing the piano."

"Did Miss Carson tell you anything about him?"

"A few things. I thought he was a lady until she told me his name."

"So did I. Tell me something about him. Janie Martin came in for her lesson before Miss Carson had a chance to tell me very much."



"Well," Carol began, "He was the greatest pianist the world has ever known. His name was Franz Liszt, and he was born in Hungary, on October 22, 1811. You remember Joseph Haydn, who wrote the 'Surprise

Symphony"—we learned a little piece from it last year—and you remember that Haydn lived with the Esterhazy family for many, many years. Well, Liszt grew up in the Esterhazy household, too, many years after Haydn's time. For Franz's father was the family steward, and had charge of all the Esterhazy property. Franz received his first piano lessons from his father, and he practiced so faithfully that when he was only nine, he gave a concert, and played so well that some rich friends sent him to Vienna to continue his studies. In Vienna he studied piano with Carl Czerny."

"Oh, I've had lots of Czerny's etudes," said Sue.

"Well, Franz studied music many years, and then traveled over Europe, giving concerts. He had as his friends the famous composers, Beethoven, Schubert, and Chopin. In fact, Liszt wrote a life of his friend Chopin. Finally he became conductor at the Court Theater at Weimar. He helped composers by getting their operas performed at the theater. He helped Richard Wagner, especially. But the most important thing that he did at Weimar was holding classes and teaching the secrets of his piano playing to any very talented pupils who came to him. He was very generous, and always ready to help someone. He lived to be seventy-five years old. Miss Carson says that his piano music is among the most difficult that has ever been written, so we will have to practice more than ever if we hope to be able to play it, won't we?"

"We certainly will," Sue agreed, as the girls walked up the steps of the public library.

"I'll tell you what to do," Carol suggested, "Let's ask the librarian to help us find something about Liszt, and then we will write a paper on him, and show it to Miss Carson when we take our next music lesson. That will be on Liszt's birthday, you know, October 22."

"Oh yes, that will be fine. I just love to write papers about musicians," answered Sue. "Then we will have a Liszt meeting at our Junior Club."

A Musical Journey

By AUGUSTA WIXTED

EVERY TIME you play a composition from beginning to end you take a musical journey; but just how much you get out of a journey depends entirely on your powers of observation and your willingness to stop here and there to discover hidden beauty.

There are many who travel about this beautiful country of ours at sixty miles an hour and enthusiastically state that they know all about the East and the West and the mountains and the plains; but on questioning them we find they know only a few of the well marked roads, the main highways.

In taking a musical journey it is well to start out with the idea of getting the most out of it. The journey must be a

pleasure trip and it is well to stop here and there to discover some hidden beauty (practicing a difficult phrase, or doing hands alone).

When we start on a trip we must also plan to return to our home, which is sometimes the best part of all; and on a musical trip that would mean that we must play the last phrase first, then the next to the last phrase, and so on until the first phrase is reached.

Have you ever heard one of your friends or any one play the first page of a piece very well, and then become shakier and shakier on the remaining pages?

Let us take a musical journey that will bring good results.

??? Who Knows ???

1. What was Chopin's first name?
2. How many half steps, or semitones, in a diminished seventh?
3. How many thirty-second notes are there in a double dotted eighth?
4. What nationality was MacDowell?
5. Who wrote the "Nutcracker Suite" for Orchestra?
6. What is a tetrachord?
7. Is Rachmaninoff a composer, conductor or pianist?
8. Who wrote *A Scottish Tone Poem*?
9. Is it for piano or orchestra?
10. What is a *fermata*?

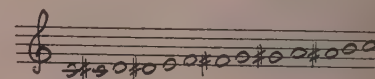
(Answers on next page)

Scales

By Ida M. New

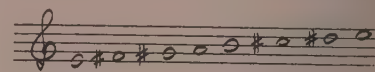
CHROMATIC SCALES run up and down

On every step in sight—
On every little key that's black
And every key that's white.

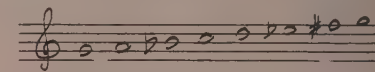


But DIATONIC SCALES are odd,
Half steps and whole have they,
The Major and the Minor ones
Each go a different way.

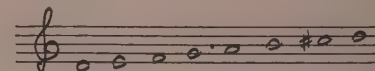
A Major scale goes up the stairs—
(It's easy as can be!)
"Two wholes, a half, three wholes, a half"—
(That never bothers me!)



Two kinds of Minor scales we learn,
They're DIATONIC too—
With whole and half steps all mixed up—
Let me explain to you.

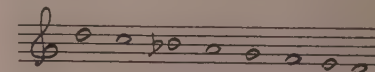


The same steps up or down, you see,
Harmonic Minors go:
Whole, half, two wholes, half, three-half-tones,
And then a half-tone—SO!



Melodic Minors have two tunes,
One up, one down—but stop!—
"Whole, half, then like a Major scale
Until you reach the top."

And coming down they go like this—
I'll write it in my book,



Then, when I've learned it off by heart
I'll never need to look.

JUNIOR ETUDE—(Continued)

Listening Lessons

By E. A. G.

Minuet in G, by Beethoven

How MANY, many times have you heard or played the *Minuet in G*, by Beethoven? And how many of those times did you LISTEN to it? You know there is a difference between hearing and listening. (Think this out for yourself.)

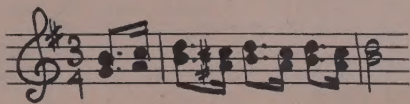
Yet, in spite of the fact that it has probably been played oftener by Juniors than any other piece in existence, it does not become tiresome or lose its charm, at least, when it is well played.

So play it well, and do not rattle through it without much understanding or appreciation.

Of course it is in the key of G major, and in three-four rhythm (being a minuet, it must be in triple rhythm). The dotted figure in thirds is its characteristic motif, and later the thirds are inverted and become sixths. Notice this.

A great deal of bad pedaling and inartistic

phrasing is heard in this piece. Have you ever been guilty of such faults? And the time is frequently heard to be uneven, or unsteady. Have you ever been guilty of this?



Do not play it faster than $\text{♩} = 76$, except in the contrasting eighth-note section, which is usually played a little faster, though it is often played too much faster.

Make lots of *crescendos* and *diminuendos*, and remember that since so many people play this minuet you have a great deal of competition! See if you can play it more beautifully and more artistically than any one else, and LISTEN to it carefully.

The Finger Gallop

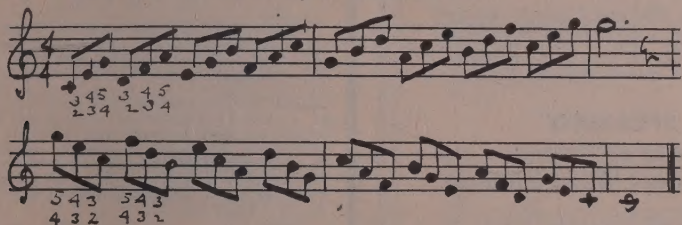
By GLADYS HUTCHINSON

How strong are your fingers when they are stretched apart? You can strengthen them a lot by doing this "gallop" up and down your keyboard.

If you say the word "galloping" with each group of notes you will find that you

are doing a real, rhythmic gallop, and your fingers will enjoy their exercise, just as a riding horse does in the cool morning air.

Use the hands separately, and be careful when you do the little fingers! Try this sometime soon.



Hidden Instrument Puzzle

By MRS. PAUL RHODES

EACH SENTENCE contains the name of an instrument.

1. Does he cancel lots of orders?
2. If you are afraid of the bug let it go!
3. Each arpeggio should be practiced carefully.
4. The dress will be made of cambric or net.
5. Be careful, for gangreen is dangerous.
6. She soaked the curtains in the tub an hour.

7. The maid rumped her apron.
8. In trying to jazz it her tune lost its charm.
9. He will get stiff if exercises are omitted.
10. Does the man do typo work?
11. She does not like a room filled with ornaments.
12. The boys will learn to do the rumbas soon.

Letter Box

DEAR JUNIOR ETUDE:

The members of the Keyboard Music Club would like to tell you about their work. We have eighteen members and two captains. Our colors are yellow and blue. We meet once a month at the home of a member.

Our president draws six names from a bag at each meeting and those whose names are drawn play at the next meeting; likewise for chairman of the program, and to conduct a musical game.

One of our goals this year is for every member to memorize the *Star Spangled Banner*.

When we complete our notebook and play four pieces, two of which must be from memory, we receive our club pin, a miniature piano.

We have refreshments but once a year, on the anniversary of our club.

From your friend,
NANCY MATTHEWS (Age 11),
Michigan.



Junior Orchestra, Hastings, Nebraska

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Ambition." Must contain not over one hundred and fifty words and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by October eighteenth, 1937. Names of prize winners and their contributions

will appear in the issue for January next.

RULES

Put your name, age, and class in which you enter, on upper left corner of your paper; and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters, and do not have anyone copy your work for you.

When schools or clubs compete, please have a preliminary contest first and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules and conditions will not be considered.

A Pleasant Musical Experience

(Prize Winner)

MY ELEVEN YEAR OLD sister gives me music lessons and every time I have a perfect lesson she gives me twenty percent. When I get ten of these I get a prize, so that makes me very happy. When I got my first ten she gave me a story book for a prize and I played ten perfect pieces. It was a very pleasant musical experience, and if she gives me the chance to do this again I certainly will try hard for a perfect record.

JOAN CURRAN (Age 8), Class C,
California.

A Pleasant Musical Experience

(Prize Winner)

SHALL I TELL YOU about my most pleasant musical experience? It is ALL my musical experience.

I have taken lessons for five school years and have had to work some to pay for my lessons but it has been worth it. Most of the time I had no piano to practice on at home, so I had just one hour, five days a week to practice at school, and those hours were the most pleasant hours of my life. Now I have a piano. I am proud to say, but still the hours spent at the piano are my most pleasant hours, and my most pleasant experience in life has been all my musical experience.

EUNICE REEVES Class A, (Age 16),
North Carolina.

A Pleasant Musical Experience

(Prize Winner)

THE TOPIC about which I am going to tell should be very common in all music minded people's lives. We all have many experiences which are pleasant, but one usually stands out, and this is the most pleasant of all my musical experiences.

After several weeks of hard practice, the orchestra in which I play the drums, was ready to give its program. We played for a Music Conference then being held in our city. It was a great success, but it was a great surprise to learn, after the concert, that we had played it over the radio! This was a thrill and I think I shall always remember it.

CHARLES G. MACHE, JR. (Age 13), Class B,
New York.

Honorable Mention for May

Essays:

Blanche W. Baum; Cleo Atkinson; Jean Altschul; Audrey Miller; Edith DeFabees; Jean S. Williams; Rachel Timmerman; Claire Kepler; Daniel Berney; June Gallaspy; Florence Sutkus; Reyna Cooper; Theresa Paldino; Nancy Curran; Marian Kazmann; Marjorie Ann Hollender; Jack Bacastow; Margaret Marr; Elaine Hirschy; Louis Benson; Lenlow Brocker; Doris MacKensie; Kitty Leas; Jackson Petock.

DEAR JUNIOR ETUDE:

I take both violin and piano lessons. I have taken piano since I was four and violin since I was six. I also like to compose. When The Etude arrives each month I enjoy reading the Junior Etude and the various pieces. I have not decided whether I want to be a violinist or a pianist or a violin teacher or a piano teacher. I might even be a composer. Well I'm not going to worry about that now.

From your friend,
JEAN ARMOUR (Age 12), Idaho.

Answers to Musical Links Puzzle (In May)

1, Harp; 2, Pick; 3, Keys; 4, Slur; 5, Reed; 6, Duet; 7, Turn; 8, Nuts; 9, Sing; 10, Gong.

Prize Winners for May Puzzle:

Class A, Anne Kingen (Age 15), New Jersey.

Class B, Peggy Ramsey (Age 12), North Carolina.

Class C, Thelma McNamee (Age 10), Pennsylvania.

Honorable Mention for May Puzzle

Sarah Louvenia Byrd; Doris Marie Nielsen; Betty Jorden; Mary Alice Urdike; Ralph Walsh; Nancy Curran; Doris Murray; Joe Burton Butler; Bud Scifres; Jean Ann Dunlop; Nancy Clark; Helen Fischer; Corrine Spain; Eula Reeves; Carl Effinger; Marie Mesner; Joseph Brooks; Clancey McBride; Anne Allison; Helen Montgomery; Grace Star; Eunice McBride; Betty Anderson.

Answers to Who Knows

1, Frederic Francois. 2, Nine. 3, Seven. 4, American. 5, Tchaikowsky. 6, Four scale steps, the last being five half steps above the first. 7, All three. 8, MacDowell. 9, It is for piano, but it has been arranged for various combinations of instruments. 10, A pause, or hold, placed over a note to prolong its tone beyond its usual time value.



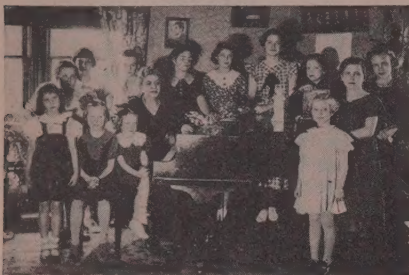
Richard McCann Age 3
Los Angeles, Calif.

LETTERS FROM ETUDE FRIENDS

Success From Junior Music Clubs

TO THE ETUDE:

For some time I have intended writing to the Presser Publishing Company an appreciation of the many publications which have helped me in my music classes and particularly in my work with the Junior Music Clubs.



Happy Junior Music Club

My experience with Junior Music clubs dates back a good many years, and I worked long and arduously with the young people in these organizations, accepting for membership any one showing a talent for music and a desire to belong to the group, whether he or she really wanted to study music or not. I found that the greater part of the membership soon consisted of those who did not care to study and I was devoting as much time to these people as to those who were paying me for lessons. Like many other trained and experienced teachers in the lean years, I soon came to realize that my class of piano pupils was dwindling to almost nothing. There were only two courses which I might follow: either I must lower the price of lessons to such a level it would be impossible for me to live and to keep up high standards, or I must devote my time, my efforts, and ingenuity to my own pupils, giving the best instruction possible and making the work so attractive that pupils would come to me in spite of everything. I chose the latter course and the first step was to organize a Junior Music club of my own pupils. Because my class was so small at first this club included children of all ages, from five to fourteen. Starting with nine members, at the end of six months there were twenty-seven eligible for membership and the number is still growing. Through this work I am convinced more than ever that studio activity is one of the best means of arousing and keeping interest; and with interest aroused, the teacher who is prepared in her work need not worry about the results of that teaching.

The first year I did not attempt to follow any planned program, because the personnel of the club changed so from meeting to meeting, with constant additions; but rather I allowed the children to play any pieces they had ready for public performance, and the readings were selected from the Junior Etude (I have filed my copies for several years). An element of fun was introduced at the end of each program with a musical game or puzzle. At one meeting the roll call was postponed until the end of the meeting and each pupil answered to his name by motions required to play some musical instrument while the other children guessed the name of the instrument. I think we do not give enough attention to fun in music.

To encourage regularity of lessons, I offered as a prize to all those who missed no lessons in six months, a copy of "Young Folks' Picture History of Music." So many won this as a prize that we are using it this year as a text book in one of our groups; for this second year with increasing membership and diversity of ages, it seemed wise to divide the club into two groups. Another prize I offered was a little silver pin shaped like a G clef sign, for all pupils completing certain requirements. A gold pin of the same design was awarded for the next step in this contest.

Among the books the younger children prize highly are those in the set called "Child's Own Book of Great Composers," by Thomas Tapper. Using these as prizes to those playing a certain number of pieces creditably at Music Club meetings, I allowed each child to name the composer whose biography she wished.

Entertaining their mothers and senior music club members at different times has given the children the opportunity to use one of those delightful little plays in the book called "Musical Playlets for Young Folks." The children never forget the incidents in the lives of the composers as portrayed in these little plays.

I have said nothing of the music itself, but one can certainly find music for every need among the publications of leading music firms.

—CORINNE MUNSON

* * *

Brahms the Bachelor

When Brahms was asked why he never married he replied, "I would have to despise any woman willing to marry me."

Richard Specht, his friend and biographer, commented on this with a side slap at Wagner's many lady friends, "Through Brahms no woman has become immortal."

Games for Musical Parties

By FLORENCE L. CURTISS

EXPERIENCED teachers know the practical usefulness of the students' party as differentiated from the recital. The party may include a program of an entertaining type of musical compositions, but it should also include games, refreshments, plays, readings and favors. Children rarely forget these events and many a teacher has found her patronage developing by reason of the interest stimulated by "parties." To the average child, a "party" has a wholly different meaning than a "recital."

The perennial game for "starting things up" at parties is the one in which several dozen pieces of paper the size of visiting

The last one remaining wins the prize.

"Name the Piece" is another good game. Divide the class into two sections by having two leaders select pupils for their respective sides. Form the sides in lines facing each other. The leader of the first line gives the name of a composer. The leader of the second line is given ten seconds to name a composition of that composer. If the answer is correct, the line is given a +5 mark. If it is incorrect, it is given a -5 mark. Then the next player in the first line names a composer, and the game proceeds down the first line in similar manner. When the end of

Next Month

THE ETUDE for November 1937, brings these entertaining and inspiring articles.

MYSTIC DANCERS OF THE FAR EAST



Lily Strickland

Lily Strickland, one of the foremost of American women composers, lived in India for many years and made voluminous first-hand notes upon all sorts of things pertaining to music. This time she brings to the attention of Etude readers the story of the famous Nautch Dancers and their music.

THE GOSPEL OF RELAXATION

Tobias Mathay, England's most famous teacher of the piano, talks upon the subject which has made him world renowned. Every serious student will find something of benefit in this special feature.

"WALTER DAMROSCH, SPEAKING"

A new and very timely message from the dean of great conductors, who is now devoting his main efforts to musical education. Many, who have followed his interesting broadcasts, will want to read this article.

DEBUSSY'S AMERICAN TEACHER

Maurice Dumesnil—piano-virtuoso, teacher, and disciple of Debussy, with whom he spent many years—tells of the American-born teacher who did much to direct the career of one of the greatest of modern masters.

JUSTICE FOR GENIUS

The story of Ascap (The American Society of Composers, Authors, and Publishers) and what it has done to protect music-makers.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

MUSICAL BOOKS REVIEWED

Music for Public School Administrators

By P. W. DYKEMA

Written by one who stands among the very leaders of his profession in America, this work could not but be highly useful to all who are engaged in the musical activities of our public schools. It both presents a practical scheme of the theory of the art and at the same time is a reliable guide as to how to put this into practice.

The volume discusses not only the General Aspects of Music Education but also offers solutions of many of the problems of the successive Grades, from the Primary to the Senior High School. The teacher of music in the public schools, especially, will find the volume most useful.

Pages: 171.

Price: \$1.75.

Publishers: Bureau of Publication, Teachers College, Columbia University.

Vocal Vigor in Speech and Song

By CLIFTON HOLMES WOOD

Mr. Clifton Holmes Wood, a singer of wide experience, has written a book of one hundred and twenty-two pages which includes sixty very terse, practical, well expressed "lessons," or as near "lessons," as vocal instruction can be put into print. We like this book very much, although we had a question here and there; for instance, in Chapter 44, where the author suggests that the student lie on the back and place a sack containing forty pounds of sand on the abdomen and raise it up and down by means of abdominal muscles. Forty pounds seems quite a weight to us at the start. Five pounds, to begin such an exercise, would seem heavy. One interesting section of the book has to do with "Microphone Technique."

Pages: 126.

Price: \$1.50.

Publisher: Clifton Wood, Worcester, Mass.

Rudiments of Music for Junior Classes

By C. H. KITSON

Written by one who long has been a leader in the pedagogical life of music in Great Britain, this small book contains a very practical presentation of the fundamentals of music, and in a manner to be easily understood and applied by the student. The elementary details of notation, of harmony, and of all the ornaments as used in past and present, are presented in an easily accessible manner, with the text so liberally illustrated with examples in notation that it would seem impossible to pack more of so valuable information in so small a space.

Pages: 80.

Price: \$1.00.

Publishers: Oxford University Press.

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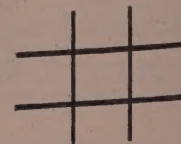
Musical Tit-Tat-Too

By E. C. COBB

Question—Who is the Teacher?
Answer—The Child.

An old game turned musical has been brought to attention and is interesting and most instructive. Recently the # sign was written on the board for a five year old. Quick as a flash, she said, "Tit-Tat-Too." So a big sharp thus was made

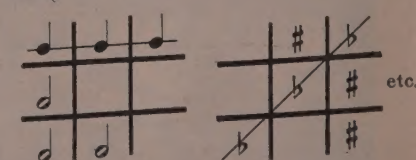
Ex. 1



and the fun began.

All kinds of musical signs and notes are used—#, b, ♭, ♯, and so on.

Ex. 2



Thus, a little child shows the teacher how to teach her, and the other tots, too. Children are the most original folks in the world.

the lines is reached, a new round is declared, and the line which first named the composers now replies with the names of pieces to the other line, which in turn names the composers.

The working out of the game is like this:

Line One—Name a Mendelssohn piece.

Line Two—*Spring Song*. (Mark +5).

Line One—Name a Grieg piece.

Line Two—"Lohengrin" (Mark -5).

The line with the highest + marks wins the game.

At one party of more advanced pupils the answering line was expected to play the melody.

* * *

How They Felt

"Did the audience show any feeling when you sang?"

"Yes, they began feeling for their hats."

THE COMPOSITIONS OF

Mana-Zucca

Talented American Composer



• Born in New York City and educated there and in Europe, this composer, very early in life, attained wide recognition as a concert pianist. Her first appearance with the N. Y. Symphony Orchestra was at 8 years of age. She has studied under the best teachers—Lambert, Busoni, Godowsky, Vogrich and Spielter. Leading orchestras have performed her compositions, and the songs and piano pieces by Mana-Zucca are great favorites with individual artists, amateur performers, singing teachers and piano teachers. "I Love Life" is used by most of the leading singers of today and it is a towering favorite among all the standard songs of recent years. This page gives a fine representative group of Mana-Zucca's works.

PIANO COMPOSITIONS

Broken Toys. Op. 92. Gr. 2½.....	Price \$0.40
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Fifth Avenue March. Gr. 3.....	.50

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Six Second Grade Piano Pieces
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A Minor Plays in A Minor and Baggage
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Always Be Natural and Measure for Measure
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The Princess. Valse Caprice. Op. 90, No. 1, Gr. 4.....	.50

SIX PIANO COMPOSITIONS

Without Octaves—Op. 64

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Soft Shadows. Gr. 3.....	.50
Blossom Waltz. Gr. 3.....	.50
The Shepherdess. Gr. 2½.....	.40
The Fairy's Secret. Gr. 2½.....	.40

TWO TUNEFUL TALES

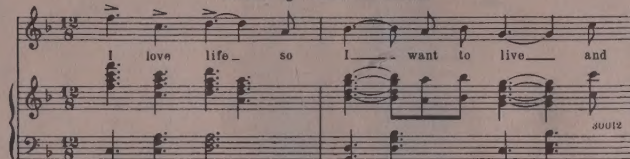
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Op. 134, No. 2

Hide and Seek.....	\$0.30
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The Zouaves' Drill. Op. 68. Gr. 4..... \$0.50

I LOVE LIFE

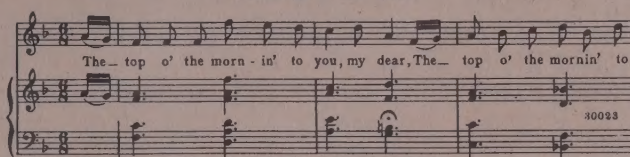
Words by Irwin M. Cassel



High Voice (F-F).....	\$0.60	Men's Voices (Arr. F. Moore).....	\$0.12
Low Voice (d-D).....	.60	Orchestration for High Voice (N. C. Page).....	.75
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Women's Voices (3-Part) (Arr. C. G. Spross).....	.15		

THE TOP O' THE MORNING

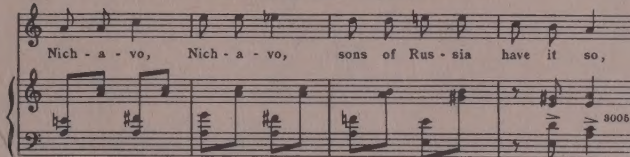
Words by B. M. Kaye



High Voice (F-F).....	\$0.50	Low Voice (c-C).....	\$0.50
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NICHAVO! (Nothing Matters)

Words by Helen Jerome



High Voice (G-a).....	\$0.60	Men's Voices (Arr. J. Haupt).....	\$0.15
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Words in Yiddish, English and Italian



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Medium Low Voice (a-F).....	.60		

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I Love You So (F-g).....	.60
I Love You So (d-E).....	.60
(Also published for Treble Voices—3-Part, 15c)	
Invocation (A-flat—a-flat).....	.60
Invocation (G-flat—g-flat).....	.60
Invocation (F-F).....	.60
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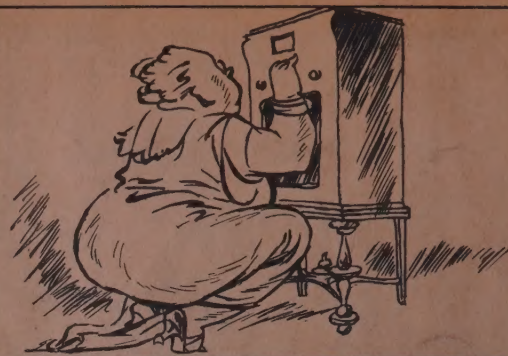
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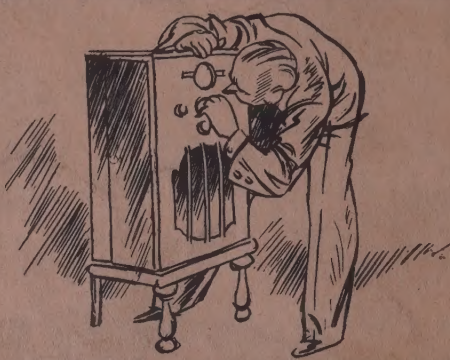
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